DOCUMENT RESUME

ED 207 276 EC 140 010

AUTHOR	Thompson, Keith P., Ed.; And Others
TITLE	In Tune with P.L. 94-142: A Guide for Training Teachers Responsible for Music Education of Handicapped Learners.
INSTITUTION	Music Educators National Conference, Reston, Va.
SPONS AGENCY	National Committee, Arts for the Handicapped, Washington, D.C.
PUB DATE	80
NOTE	148p.
AVAILABLE FROM	The National Committee, Arts for the Handicapped, 1825 Connecticut Ave., N.W., Suite 418, Washington, DC 20009; Music Educators National Conference, 1902 Association Dr., Reston, VA 22091 ($5.00 each, $4.50 each in quantities of 10 or more, prepaid by check or purchase order).
EDRS PRICE	MF01/PC06 Plus Postage.
DESCRIPTORS	*Compliance (Legal); Curriculum; *Disabilities; Elementary Secondary Education; Federal Legislation; Individualized Education Programs; *Inservice Teacher Education; *Mainstreaming; *Music Education; *Music Teachers
IDENTIFIERS	*Education for All Handicapped Children Act

ABSTRACT

The report documents the 1978 National Committee, Arts for the Handicapped/Music Educators National Conference Special Project to produce a series of syllabi for training music educators to work with handicapped students. Section I addresses questions asked by project participants regarding two issues: What are the implications of P.L. 94-142, the Education for All Handicapped Children Act, for music education for handicapped learners? and How can educators most effectively be trained (or retrained) to insure that handicapped learners will receive appropriate music experiences within their educational programs? Section II contains the syllabi for nine training programs ranging from a 2 hour workshop for the typical after school inservice meeting to a 2 week course offering three graduate level credits. Topics addressed in the training programs include the following: adapted musical experiences and simulated individualized education program (IEP) processes; involvement in musical activities which contribute to visual, auditory, kinesthetic and tactile learning; state and federal legislation that has implications for the music education of handicapped learners; and music education strategies for the mainstreamed classroom. A list of resources for workshop leaders is provided. A third section offers examples of some of the training materials that were developed within the scope of the project including descriptions of various simulation activities, a sample instrument for assessing musical achievement, model IEPs, and instruments for workshop evaluation. A final section identifies some of the incidental outcomes which were direct and indirect results of the project. (SB)

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IN TUNE WITH P. L. 94-142

A Guide For Training Teachers Responsible for Music Education of Handicapped Learners

developed by MENC through a Special Projects grant from
The National Committee, Arts for the Handicapped,
an educational affiliate of
The John F. Kennedy Center for the Performing Arts

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This manuscript has been developed by the Music Educators National Conference with support from The National Committee, Arts for The Handicapped. The opinions expressed do not necessarily reflect the position or policy of MENC or NCAH.

First Printing
1980

Additional copies of this publication may be obtained for $5.00 or $4.50 each in quantities of 10 or more, prepaid by check or purchase order from:

The National Committee, Arts for The Handicapped
1825 Connecticut Avenue, N.W., Suite 418
Washington, D. C. 20009

or

Music Educators National Conference
1902 Association Drive
Reston, Virginia 22091

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INTRODUCTION

With the enactment of P. L. 94-142 music educators became increasingly concerned about their roles and responsibilities in providing appropriate music education programs for handicapped students. These concerns were directed to a variety of leaders within the profession and music education for handicapped learners was identified as a high priority need for MENC professional development leadership during the term of James A. Mason as National President. Shortly after taking office in the summer of 1977 President Mason described the MENC's interest to Executive Director Wendy Perry of the National Committee, Arts for the Handicapped. With NCAH staff encouragement Mason directed Charles Moody, then Director of Development for MENC, to prepare a grant application for an NCAH Special Project to develop a manuscript guide to assist trainers of music teachers. The grant application was based upon the premise that there was a need for large scale immediate teacher training at both the in-service and preservice levels to provide school music teachers with knowledge and experience about the process in which I.E.P.'s were to be developed and the relationship of that process to the handicapped students' participation in the school music program.

The primary goal of the Special Project was to produce a series of syllabi for a variety of training activities through which music educators could be trained to fulfill their responsibility to handicapped learners. A unique aspect of the project was that these syllabi were to be prepared by teams consisting of music educators, special educators, and music therapists. The dialogues which resulted from bringing together national leaders from these three groups of professionals proved to be lively and stimulating. Many of the issues raised will be discussed elsewhere in this guide. These discussions may ultimately be as beneficial as the syllabi which represent the tangible outcome of the special project.

This manuscript is offered as both a documentation of the 1978 NCAH/MENC Special Project and as a guide to music teacher trainers. The issues and problems which were discussed in the meetings of the project participants are presented as Section I for their consideration necessarily precedes the designing of training activities. It is pointed out that many of these issues are unresolved and there is a need for on-going dialogue among music educators and between music educators and other professionals concerned with handicapped learners. It seems essential, however, that anyone designing a program training music educators to work with handicapped learners be aware of these issues.

The second portion of this manuscript presents the syllabi for training activities that were developed for the NCAH/MENC Special Project. These syllabi should not be considered recipes for teacher training programs, but rather descriptions of the variety of instructional activities that might be undertaken to prepare music educators to fulfill their responsibilities to handicapped learners.

The third section contains examples of some of the training materials that were developed within the scope of this Special Project and a composite bibliography of materials which the participants found useful for training activities. A fourth section identifies some of the incidental, but nevertheless important, outcomes which were direct and indirect results of this Special Project.

The editorial committee acknowledges the many individuals who assisted in the preparation of this final manuscript. We are especially indebted to Charles Moody, Project Director for both his leadership throughout the Project and in preparing the manuscript; to Jamie Goldberg of the NCAH staff for her patience and encouragement and to the MENC National Headquarters staff for the preparation of the final manuscript.

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PART ONE

ISSUES AND PROBLEMS

In its original design the NCAH/MENC Special Project called for the formation of teams consisting of music educators, special educators and music therapists to work together to develop syllabi for training activities. Music educators who were known to the MENC leadership for their work in music in special education were contacted and invited to form teams and apply for consideration as part of the project. It was hoped to have at least one team representing each of the six divisions of MENC. Because of short lead time given to prospective applicants no applications were received from the Western Division and several were received from the Eastern and North Central Divisions and few teams had representation from all three professions. In all, nine teams were invited to participate in the Project. (Names of the participants are listed on page 121)

The first meeting of Project participants was held in Washington, D. C. in November, 1978. Considerable time was spent during these two days in clarifying issues and identifying problems. Michael Norman, Coordinator of Special Projects of the National Association of State Directors of Special Education provided a number of training sessions dealing with the provisions of P. L. 94-142, the I. E. P. as a document and a process, and of other implications of this legislation.

The second meeting, attended by team leaders only, was held in Columbus, Ohio in February, 1979. Team leaders brought the syllabi which had been developed by the teams in their home locations. There were lengthy discussions to further clarify issues and to identify problems both in the construction of specific syllabi for training activities and of a more general nature in providing appropriate music education experiences for handicapped learners. Team leaders evaluated one another's syllabi and provided one another with both encouragement and criticism.

The intent of the Project was that the training activities described in the syllabi would be field tested by the teams and appropriate refinements made in the documents. Six of the nine syllabi were field tested. A variety of circumstances made it impossible to field test the remaining three. All of the syllabi and related materials have been collected and edited by an editorial team made up of four team leaders and the Project Director.

ISSUES AND PROBLEMS

Throughout the two meetings of the Special Project committee there was considerable discussion of issues and problems. It was not possible within the limited time of this project to reach a consensus within the group on every item. The major issues and problems are listed below and the general direction of the discussions are reported on the following pages.

Issues:

General Issue: WHAT ARE THE IMPLICATIONS OF P. L. 94-142 FOR MUSIC EDUCATION FOR HANDICAPPED LEARNERS?

*What is the role of music in the educational programs of handicapped learners?

*What are the implications of "least restrictive environments" for music instruction?

*Should music objectives and/or activities be included in the I. E. P.?

*Who is responsible for the inclusion of music in the I. E. P.?

*What is the role of the music educator in the I. E. P. process?

*Who is responsible for the delivery of music services prescribed in the I. E. P.?

*Who is responsible for training teachers to fulfill their roles with regard to music in the educational programs of handicapped learners?

Problems:

General Problem: HOW CAN EDUCATORS MOST EFFECTIVELY BE TRAINED (OR RE-TRAINED) TO INSURE THAT HANDICAPPED LEARNERS WILL RECEIVE APPROPRIATE MUSIC EXPERIENCES WITHIN THEIR EDUCATIONAL PROGRAMS?

*What kind of training is necessary for School Administrators, Music Specialists, Special Education Specialists, Classroom Teachers, Special Service Personnel, and Teacher-Aids?

*Can effective training programs be designed to meet the needs of multiple-audiences?

*Within what formats can such training programs be designed?

*How can such training programs be funded?

GENERAL ISSUE

WHAT ARE THE IMPLICATIONS OF P. L. 94-142 FOR MUSIC EDUCATION FOR HANDICAPPED LEARNERS?

Issue: WHAT IS THE ROLE OF MUSIC IN THE EDUCATION PROGRAM OF A HANDICAPPED LEARNER?

Much attention was focused on this issue throughout both meetings of the Special Project Committee. We seemed to be in general agreement that the goals for music education for handicapped learners do not differ significantly from the goals for music education for all learners. The process of learning to perform, create, and respond to music makes a significant contribution to the development of that part of every being which is uniquely human. Although various handicapping conditions may limit the means through which individuals can make music and respond to music, the potential for enhancing the human experience through musical learning does not change. We agreed that handicapped learners have the right to meaningful experiences with musical literature which is representative of our great cultural heritage and that all educators working with handicapped learners have an obligation to provide appropriate educational programs which will provide such experiences.

While it was generally agreed that handicapped learners had the right to the same kinds of musical experiences as other learners there were differing opinions as to the role that musical experiences should play within the over-all educational programs for handicapped learners. Some participants maintained that music should be part of an educational program because of its intrinsic aesthetic value while others found music to be a useful teaching tool for developing a wide variety of knowledge and skill. This remains an important issue not only in the educational programming for handicapped learners, but for all learners. Perhaps the most desirable resolution of this issue is through the development of strategies through which music can serve as a teaching and/or therapeutic tool without reducing the significance of the aesthetic responses which result from experiences with music.

Issue: WHAT ARE THE IMPLICATIONS OF "LEAST RESTRICTIVE ENVIRONMENT" FOR MUSIC INSTRUCTION?

Perhaps one of the most frequently-voiced concerns of music educators since the passage of P. L. 94-142 has to do with the "mainstreaming" of handicapped students in regular music classes and the fear that the law would mandate the placement of handicapped students in performing groups regardless of their performing skill and/or ability. In discussing this issue we acknowledged the fact that the placement of students, or "mainstreaming" has frequently been an administrative decision with little or no input from music teachers. It would seem that as music educators become more involved in the assessment of handicapped learners and in the prescribing of goals and objectives; in short, as they become more involved in the I. E. P. process they will gain a greater voice in the placement of students.

It was also acknowledged that there are a number of political advantages to be gained from "mainstreaming in music". The acceptance of handicapped students in music classes and performing groups reinforces the claim that music educators have consistently made that music provides

an essential ingredient in the education of all students. It would seem that music educators begin to accept handicapped students music programs would be viewed as a more vital part of the school curriculum and less vulnerable to the budget-cutter's axe.

In discussing other aspects of this issue it was pointed out that the spirit of P. L. 94-142 is that handicapped students be provided the most appropriate educational programs in the least restrictive environments. The placing of handicapped students in music classes or performing groups that are functioning far above their ability level may not only be inappropriate, but may be highly restrictive in that the handicapped student may be unable to participate in a meaningful way. It would seem that it is the responsibility of the music educator, the school professional with musical expertise, to first determine an appropriate music-learning experience for a handicapped student, and then to identify the means through which those experiences can best be acquired in the least restrictive environment. Until music educators are trained to accept these responsibilities, the wholesale "dumping" of handicapped students in music classes in the name of mainstreaming is very likely to continue.

A third aspect of the discussion on the issue of "least restrictive environments" had to do with the implications for individualized instruction. The I. E. P. provides individualized goals and objectives and assumes a degree of individualized instruction. Unfortunately the scheduling practices of most schools do not permit much one-to-one music instruction. On the other hand, much musical performance is individualized as each student within a group contributes, to the best of his ability, to the total musical performance of the ensemble. It would seem possible that in many cases music-learning experiences could be designed so that appropriate educational programs for individual handicapped learners can be delivered within the contexts of the regular music class and/or performing group. It was the consensus of the group, however, that the placing of handicapped students in regular music classes or performing groups without altering the instructional pattern does not necessarily insure the "least restrictive learning environment".

Issue: SHOULD MUSIC OBJECTIVES AND/OR ACTIVITIES BE INCLUDED IN THE I. E. P.?

The I. E. P. was identified as a prescription for the delivery of educational services. While music education is not specifically mandated by P. L. 94-142 music is identified as a "related service". If music objectives and activities are not included as part of the I. E. P. it seems quite likely that the student may not receive musical experiences as part of his/her educational program.

Two ways for including music in the I. E. P. were discussed. One was through the stating of annual goals and short term objectives for the development of specific musical skills and knowledge. The second was by the designing of musical activities through which more general annual goals and short term objectives could be met.

It was rather strongly agreed that if we are to meet our responsibility for providing appropriate music education experiences for handicapped learners, musical objectives and activities must be included in the I. E. P.

Issue: WHO IS RESPONSIBLE FOR THE INCLUSION OF MUSIC IN THE I. E. P.?

The intent of P.L. 94-142 is that Individualized Educational Programs be constructed through multi-disciplinary team efforts. The assessment of educational needs should not be based on the use of a single evaluative instrument or procedure and the prescription for appropriate goals, objectives, and learning activities should be developed by a team of professionals. In practice it appears that the Special Education teacher is often given the responsibility of drafting the I. E. P.

Some discussion was concerned with the possibility of having a separate I. E. P. in music for handicapped learners. Given the large numbers of classrooms and students which most music specialists service it was generally considered unfeasible to write separate I. E. P's in music. The opinion was also expressed that separate documents would make music activities appear to be an isolated part of the total educational program rather than an integral part of a basic education for a handicapped learner.

The general consensus was that practical reality assigned the responsibility for the inclusion of music in the I. E. P. to the Special Education Classroom Teacher. Few Special Education Specialists, however, are aware of the value of music education experiences within an educational program for handicapped learners and even smaller numbers have skills in assessing musical needs nor knowledge of appropriate musical goals, objectives or music-learning activities. It therefore becomes imperative that music educators assertively provide assistance so that the special educator may fulfill the responsibility of including music in the I. E. P.

Issue: WHAT IS THE ROLE OF THE MUSIC EDUCATOR IN THE I. E. P. PROCESS?

The development and implementation of an I. E. P. is a multi-phase process requiring inter-disciplinary efforts at several levels. The assertive involvement of the music educator is essential at several points. The composite experience of the participants seemed to indicate that administrators, school counselors, school psycologists, and special education teachers need to be made more keenly aware of the value of music within educational programs for handicapped learners. An important role for the music educator, therefore, appears to be as an advocate for music among other professionals working with handicapped learners.

As was pointed out in the discussion of the previous issue, it is seldom feasible for the music educator to be involved in the actual writing of the I. E. P. However, the assessment of musical needs and the designing of appropriate musical goals, objectives, and learning activities requires the expertise of a music educator. A second role for the music educator is providing such information, either through formal and informal means, to those persons responsible for the writing of the I. E. P.

Just as it was not considered feasible for the music educator to be involved in the writing of the I. E. P. it is generally not practical for a music educator to be part of the many parent conferences in which Individualized Educational Programs are discussed. Not only do most music educators' schedules not allow for such involvement, but there was concern expressed over the possibility of overwhelming parents of handicapped students with large teams of professionals in I. E. P. conferences. It seemed to be the consensus of the group that the music educator should be available for I. E. P. conferences in special instances, but that it was not the role of the music educator to take part in I. E. P. conferences on a regular basis.

The implementation of the I. E. P. is a complicated issue and will be discussed separately. Let it suffice here to point out that as the music professional on the school staff, the music educator has an extremely important role in the implementation of the musical portions of an I. E. P.

The I. E. P. process includes a provision through which parents, or guardians, may formally question the appropriateness of an Individualized Educational Program which has been designed for their child. This is an appeal through a Due Process Hearing in which both parents and the school present arguments to support what each considers to be an appropriate educational program for a particular student. Appropriate roles for music educators would be in aprising parents of their right to insist that music be a part of a child's Individualized Educational Program and in providing convincing arguments for the inclusion of music in an I. E. P. at a Due Process Hearing.

Issue: WHO IS RESPONSIBLE FOR THE DELIVERY OF MUSIC SERVICES PRESCRIBED IN THE I. E. P.?

It is the official position of the Music Educators National Conference that all music instruction be offered by certified music educators. This position was reiterated by the ad hoc National Committee on Music Education for Handicapped Learners in their statement of policy which was drafted concurrently with this Speical Project. (See Part Four) It was acknowledged, however, that in many places music specialists are not employed in elementary schools and whatever music instruction is provided is carried out by the classroom teacher. In these schools the special education classroom teacher would be responsible for the delivery of music services prescribed in the I. E. P. In keeping with the spirit of P. L. 94-142 it would seem that handicapped students should be provided with the same kinds of music services that are available to non-handicapped students.

The role of the music therapist was also discussed in relation to this issue. It has been well established that music therapy is an effective means to the remediation of a number of handicapping conditions. It is frequently highly appropriate to use musical activities as a means for meeting a wide variety of goals and objectives for handicapped learners. Depending on the nature of the goals and on the kinds of activities called for, the special services of a music therapist may be desirable. It must be clearly understood, however, that there is a

distinction between a therapist's service in meeting general goals and objectives through musical activities and a music educator's service in identifying and meeting musical goals and objectives. The former, in and of itself, does not constitute a sufficient nor an appropriate educational program for handicapped learners.

Issue: WHO IS RESPONSIBLE FOR TRAINING TEACHERS TO FULFILL THEIR ROLES WITH REGARD TO MUSIC IN THE EDUCATIONAL PROGRAMS OF HANDICAPPED LEARNERS?

Because of the diversity in both the training needs and in the populations responsible for the various aspects of music in the educational programs of handicapped learners, there is no simple solution to this issue. Special educators are highly knowledgeable about the implications of P. L. 94-142 and the I. E. P. process and of the implications of various handicapping conditions on the learning process. Music therapists have the expertise in designing musical activities through which specific goals and objectives can be met. Music educators have the expertise in designing musical activities to meet the aesthetic needs of students. It would seem highly desirable that cooperative efforts be undertaken in both pre-service and in-service teacher training.

GENERAL PROBLEM

HOW CAN EDUCATORS MOST EFFECTIVELY BE TRAINED (OR RE-TRAINED)

TO INSURE THAT HANDICAPPED LEARNERS WILL RECEIVE

APPROPRIATE MUSIC EXPERIENCES

WITHIN THEIR

EDUCATIONAL

PROGRAMS?

Problem: WHAT KIND OF TRAINING IS NECESSARY FOR SCHOOL ADMINISTRATORS, MUSIC SPECIALISTS, SPECIAL EDUCATION SPECIALISTS, CLASSROOM TEACHERS, SPECIAL SERVICE PERSONNEL AND TEACHER-AIDS?

As we discovered the diversity of populations responsible for various aspects of the educational programs of handicapped learners we realized that there was no simple solution to this problem. Our collective experiences prior to this Special Project enabled us to identify some basic needs among these populations. Realizing that the primary focus of this project was on the training of music educators we developed the following broad goals for training programs.

1. TO BRING ABOUT A HEIGHTENED AWARENESS OF THE IMPORTANCE OF MUSIC EDUCATION EXPERIENCES WITHIN THE EDUCATIONAL PROGRAMS OF HANDICAPPED LEARNERS.

We believe that administrators, special educators, parents and music educators must be made fully aware of the contributions of musical experiences in the process of human development. The handicapped learners' needs for such experiences are at least as great as the needs of "normal" learners. All persons involved in the I. E. P. process must become cognizant of those needs and of the handicapped learner's right to a music education.

2. TO BRING ABOUT A HEIGHTENED AWARENESS OF P. L. 93-111, SECTION 504 AND P. O. 94-142 AND OF THE IMPLICATIONS OF THIS LEGISLATION FOR MUSIC EDUCATION FOR HANDICAPPED LEARNERS.

We view this recent legislation as a mandate for action. It calls for cooperative effort among professionals to insure appropriate educational programming and facilities for handicapped learners. Music educators, especially, must be made aware of the implications of this legislation for accessible and appropriate educational experiences in least restrictive environments.

3. TO BRING ABOUT A HEIGHTENED AWARENESS OF THE I. E. P. PROCESS AMONG MUSIC EDUCATORS.

We recognize that major responsibility for the initiation and design of an Individualized Educational Program does not rest with music educators, however, these professionals must have a thorough understanding of the process if they are to make significant contributions to the educational programming for handicapped learners. In addition, music educators must be aware of specific ways in which they can provide input to the I. E. P. process.

4. TO BRING ABOUT AN AWARENESS OF WAYS THROUGH WHICH MUSIC EDUCATION EXPERIENCES CAN BE MODIFIED TO MEET THE NEEDS OF HANDICAPPED LEARNERS.

We believe that music educators need to become fully aware of the capabilities and limitations of the various groups of handicapped learners. Perhaps more importantly, they need to develop skills in identifying present levels of achievement, designing learning sequences to insure musical growth, and in modifying music learning activities for individual learners. The right and need of handicapped learners for meaningful experiences in music has been acknowledged. The meaning and nature of the experience remains the same for handicapped learners as for non-handicapped. It may be necessary to alter the route to those experiences because of specific handicapping conditions. We believe that all professionals working with handicapped learners should have an awareness of the nature and value of aesthetic experiences which are the ultimate goal of music education and that they should also have knowledge of many alternative routes to those experiences.

Problem: CAN EFFECTIVE TRAINING PROGRAMS BE DESIGNED TO MEET THE NEEDS OF MULTIPLE-AUDIENCES?

Given the shared responsibility for the development of I. E. P.s and the delivery of music services it seems essential that training be provided for a variety of school personnel. The problem of designing a training program to meet the needs of a population with such diverse background and needs is not unlike that of the teacher developing appropriate learning experiences for a "mainstreamed" classroom. We accepted the challenge of demonstrating that it could be done and, judging from the design of the syllabi and from the evaluations of the training programs, it would appear that we did succeed.

Problem: HOW CAN TRAINING PROGRAMS BE FUNDED?

Because this Special Project did not provide funding for any of the training programs, participants were left on their own to explore and secure funding possibilities. The training programs which resulted from this Special Project were funded either by school districts as part of on-going in-service programs or by fees which were charged to individual participants.

In general, it may be said that the difficulties in securing funds to offer training programs for training teachers in working with music education for handicapped learners were similar to those encountered in securing funding for any training program. One program included in this manuscript was not field-tested because the limited publicity did not secure sufficient participants to provide adequate funding. Another was not field-tested because a school district had made previous commitments for in-service training programs. The NCAH/MENC Special Project Committee urges all who would offer in-service training programs in this area to utilize creative planning and administrative tactics in securing funding for their programs.

Problem: WITHIN WHAT FORMATS CAN SUCH TRAINING PROGRAMS BE DESIGNED?

The intent of this project was to design a number of syllabi for training programs that might serve as models. Each of the participant-teams were expected to field-test their model without financial support from the project so each team designed what for them appeared feasible. The formats range from a 2-hour workshop for the typical after-school "in-service" meeting to a 2-week course offering 3 graduate-level credits. A summary of the formats is as follows:

#1 - Three-hour in-service program for music specialists and special educators emphasizing involvement in adapted musical experiences and simulated I. E. P. processes.

#2 - Three-hour in-service program for music specialists and special education teachers of a single school district. Improved communication between the two groups is developed through involvement in musical activities and simulated I. E. P. processes.

#3 - Two-hour workshop for music educators, special educators, and special education classroom aids. Emphasis is on involvement in musical activities which contribute to visual, auditory, kinesthetic and tactile learning and on developing an awareness of P. L. 94-142 and its implications for music education.

#4 - A two-day workshop for school administrators and college teachers designed to develop an understanding of state and federal legislation that has implications for the music education of handicapped learners and a demonstration of ways through which effective music education programs for handicapped learners can be implemented.

#5 - A one-day training session for music educators designed to develop an understanding of legislation and the implications for music education and a demonstration of appropriate music education strategies for the mainstreamed classroom.

#6 - A one-week graduate level course which was part of a six-week block of courses in Arts for the Handicapped. The course offered opportunities to observe the instructor working with handicapped students. Participants had the opportunity to direct learning activities of handicapped students as well as to design an I. E. P. for one of the students.

#7 - Six class sessions of an undergraduate music education methods class designed to train future music educators for their roles in providing appropriate music education experiences for the handicapped. Information on the

implications of legislation was presented as well as model musical activities with modifications for a variety of handicapping conditions. Students had the opportunity to assess musical needs of handicapped learners, develop an I. E. P. and demonstrate modifications of music-learning experiences.

#8 - A two-week institute for teams of music educators and special educators emphasizing the development of appropriate music-learning programs through cooperative efforts.

#9 - A four-day workshop offering one graduate credit for music specialists, special education teachers, administrators, and college teachers designed to develop an awareness of legislation regarding music education and handicapped students and involvement in the I. E. P. process as well as adapted music-learning activities.

PART TWO

THE SYLLABI

SYLLABI OBJECTIVES/FORMAT CHARTS

The following charts have been provided to serve as a comparative guide to the nine syllabi. They offer an overview of the similarities and differences among the syllabi. Because of the diversity of format in each of the nine syllabi, it was felt that a comparative chart showing the original intent and application of the syllabi would guide the reader in selecting the one most applicable for replication. The intent of the charts is to facilitate, not limit, the use of these syllabi and the reader is encouraged to modify or combine those aspects of the syllabi that can serve to realize most effectively the goals of this NCAH/MENC Project.

CHART #1

Workshop Formats

labus	Time Frame	Personnel Number	Personnel Qualif.	Participants	Direct Contact w/ Hand. Indiv.	Simulation of Hand. Conditions	Audio-Visuals of Hand. Ind.	Funding	Cours Credi
1	3 hrs.	1	mus.ed.	music ed. special ed.	no	yes	yes	in-serv.	no
2	3 hrs.	2 4 asst	mus.ed. sp. ed.	spec. ed. music ed.	no	yes	no	in-serv.	no
3	2 hrs.	1 or 2	mus.ed.	spec. ed. mus. ed.	yes	no	no	in-serv.	no
4	2 days 9 hrs.	2	mus.ed. sp. ed.	high. ed. superv.	no	yes	yes	fees	no
5	1 day 5 ½ hr.	2	sp. ed. mus.ed.	music ed.	no	yes	no	in-serv.	no
6	1 week	1	mus.ed	gen. ed. sp. ed.	yes	no	no	fees	yes
7	Six 2-3 hr. sessions	1	mus.ed.	mus. ed. pre-serv. & in-serv.	no	no	yes	fees	part of cour
8	2 weeks	11	mus.ed. sp. ed.	mus. ed. & no sp. ed. teams	no	no	yes	fees	yes
9	4 days	3	2 mus.ed. 1 sp.ed.	mus. ed. sp. ed. administ.	no	yes	yes	fees	yes

Syllabus	P. L. 94-142	I.E.P. Document	I.E.P. Process	Diagnostic General	Procedure Music	Interpr. of I.E.P.	Charact. of Hand.	Learning Styles	Rationale Philosophy	Resource Materials	Adaptive Teaching Strategies	Work w/ Hand. Indiv.	Simulation of Hand. Conditions
#1	X	X	X	X	X		X	X	X	X	X		X
#2		X	X		X	X			X		X		
#3	X	X	X	X	X	X		X	X	X	X	X	
#4	X	X	X	X	X	X	X	X	X	X	X		X
#5	X	X	X	X		X	X	X	X	X	X		X
#6		X		X	X		X	X	X	X	X	X	
#7	X	X	X	X	X	X	X		X		X		
#8	X	X	X	X	X	X	X		X	X	X		
#9	X	X	X	X	X	X	X	X	X	X	X		X

MUSIC AND THE I.E.P.

Southern Division Team

Dr. Arthur W. Harvey, Leader (Eastern Kentucky University)
Mrs. Helen Gibbs, Special Educator (Estill County, Kentucky)
Sr. Serena Stauble, RMT (Ursuline School of Music, Louisville, Kentucky)

Because of the recurring requests for a SHORT-TERM in-service experience for music educators relative to music education for handicapped learners the MUSIC AND THE I.E.P. Workshop was developed to be used in a one-day, three hour intensive Experience-Oriented workshop as well as the framework for a more extended Workshop. An integral aspect of the Workshop is the use of the Media presentations (39 Slides/Transparencies corresponding with the Main Content areas) and SIMULATION experiences. Because of the need for special educators to further understand the implications of music education as a teaching mode with handicapped learners, the MUSIC AND THE I.E.P. Workshop was likewise conceived with the idea that it could be presented to an audience of special educators and music educators.

GOALS:

1. To Understand and Experience the I.E.P. Development PROCESS.
2. To Understand and Experience the Significance and Relationship of Music Education to teaching Handicapped Learners.

OBJECTIVES:

1. To acquaint music educators with P.L. 94-142 (and Implications for music education)
2. To experience the PROCESS of I.E.P. development.
3. To provide a general introduction to handicapping conditions and implications for music education.
4. To introduce characteristics of differing learning/teaching styles.
5. To assist in developing a Rationale for music education for handicapped learners.
6. To acquaint music educators and special educators with resources for teaching music to handicapped learners.
7. To examine one music methodology (Orff-Schulwerk) as an example of adaptive procedures in music education for handicapped learners.

ACTIVITIES:

Multi-Media Presentations
SIMULATION Experiences
Lecture - Demonstration - Discussion - Music Experiences

RESOURCES:

Media Materials and Equipment
Orff Instruments
Resource Library (Bibliography Included)

Scope of the Workshop:

Implications of P. L. 94-142
The nature of the I.E.P. Development PROCESS
Assessment Procedures - I.E.P. and Music Education
Special Education Terminology
Learning/Teaching Styles
Characteristics of Handicapped Individuals
Experiencing Handicapping SIMULATIONS
Development of a RATIONALE for Music in Special Education
Exploring/Developing Resources of Handicapped Individuals
Experience a Music Education method (Orff) adapted for Handicapped Learners

SIMULATION PROCESS - Movement Activity as Assessment Process

I -- A SPECIAL PROGRAM FOR SPECIAL EDUCATION

P. L. 94-142 The Education for All Handicapped Children Act of 1975
Implications for Education Today

I.E.P. - Individualized Education Programs
Assessment - Current Performance
Goals - Short Range
Long Term
Implementation Strategies

SIMULATION PROCESS - (Handwriting Simulation - Norman, Michael Guide for Trainers)

OPTIONAL

MEDIA: Individualized Educational Programming: A Child Study Team Process, Austin, Texas (Judy A. Schrag, Ed.D. Learning Concepts)

II -- SPECIAL PERSONS IN SPECIAL EDUCATION

General Characteristics --- Implications for Music Education

SIMULATION PROCESS - (Bow, Bow Belinda - task analysis process - Hardesty, Kay Music For Special Education)

OPTIONAL

MEDIA: A Special Person
Sr. Serena Stauble RMT Ursuline School of Music

Mentally Retarded
TMR/H
EMR/H
Experiencing Music with MR

SIMULATION - (B.I.N.G.O. - Hardesty, Kay Music For Special Education)

Learning Disabilities

Figure-Ground
Laterality
Auditory Processing

Emotionally Disturbed
Freudian Perspective
Behavioral Perspective
Humanistic Perspective

SIMULATION - (Gonna Sing When The Spirit Says Sing - Catharsis Process)

Hearing Impaired

SIMULATION - (Sign a Song)

Visually Impaired

SIMULATION - (Remove Visual Cues, - i.e. lights out - experience music)

Physically Handicapped

SIMULATION - (Use materials from Cashdollar, Pat and Martin, Joan Kids Come in Special Flavors)

III - SPECIAL PROCEDURES IN MUSIC EDUCATION FOR HANDICAPPED LEARNERS

Rationale:

Music as an INTEGRATIVE experience
Cognitive - Affective - Psychomotor

Language forms for Communication: (If You're Happy and You Know It)
Verbal - Symbolic - Gestural

Music education utilizes both Hemispheric Processes of Knowing

EXPERIENCING MUSIC - (Hap Palmer Record - Getting to Know Myself, Education Activities Record #AR 543)

Development of CREATIVITY
    Originality - fluency - flexibility - elaboration
Psychology of Music
    Physiologically
    Psychologically
Music can be Functional - Therapeutic - Aesthetic

Learning/Teaching Modes

    Visual Auditory
    Kinesthetic (Motor)
    Tactile VAKT (Multi-Sensory)

Developmental Levels relative to music education for handicapped

    Auditory Development
        memory
        discrimination
        sequencing
        perception

    Motor Development
        gross motor
        fine motor

    Body Image/Body Awareness
        spatial orientation
        coordination
        sensory integration
        laterality
        directionality

    Mental Age

    Communication Skills
        oral
        listening
        writing
        reading

    Social skills

A music education methodology adapted for handicapped learners
    Experiencing ORFF-SCHULWERK

        Philosophy
        Procedures
        Resources

Sharing Music Education Resources for Handicapped Learners

DISCUSSION

EVALUATION

SYLLABUS TWO

IN-SERVICE WORKSHOP: MUSIC IN THE INDIVIDUALIZED EDUCATION PROGRAM

Montgomery County Public Schools
Rockville, Maryland

Prepared by: Phyllis R. Kaplan, Coordinator
Elementary General Music

Susan E. Christopher, Teacher
Auditory Program

INTRODUCTION

Elementary general music teachers in the Montgomery County Public Schools (MCPS) maintain instructional contact with special education students in both self-contained and mainstreamed classes. Their ability to plan and conduct music learning experiences for these students has been supported by two recent in-service opportunities:

1. Countywide workshop (3 hours in length) conducted by guest clinician Sona Nocera.

2. MCPS "Music in Special Education" in-service course (3 credits) offered Fall semester, 1978, elected by 14 elementary general music teachers.

Individualized Education Programs (I.E.P.) now being developed for MCPS special education students rarely include input from elementary general music teachers. This situation exists primarily because

1. most elementary general music teachers are not familiar with the I.E.P. process and are not aware that they may participate in the development of an I.E.P.; and

2. many special education teachers do not recognize the unique contributions which the music program can make to the overall development of special education students, and, therefore, fail to enlist the assistance of the music teacher in designing I.E.P.s/

The following project is being proposed to meet those needs.

MUSIC IN THE I.E.P.

GOALS

1. To encourage greater professional communication between MCPS special education teachers and elementary general music teachers so that music will be included in I.E.P.s designed for special education students.

2. To provide elementary general music teachers with the skills and understandings necessary to participate in the development of an I.E.P.

OBJECTIVES

1. Special education teachers will become aware that the elementary general music teacher wishes to be included in the development of I.E.P.s.

2. Special education teachers will learn how the music program can assist in accomplishing specific objectives included on an I.E.P.

3. Elementary general music teachers will be able to review concepts of "Music for the Special Child" introduced and/or reinforced by two previous in-service opportunities.

4. Elementary general music teachers will apply this knowledge as confident participants in the I.E.P. process.

CONTENT

I. Pre-Workshop: March 1

Elementary general music teachers and special education teachers will receive information which identifies the goals of the MENC/ NCAH project and describes the way in which MCPS will participate. These teachers will be invited to view three videotapes summarizing a previous in-service workshop on "Reaching the Special Learner Through Music" at a time and location personally convenient.

II. I.E.P. Development Workshop:

A 3-hour workshop for all MCPS elementary general music teachers will be conducted by Phyllis R. Kaplan, Elementary General Music Coordinator, and Susan Christopher, Teacher, Auditory Program, assisted by four additional special education teachers.

Workshop Activity #1: (30 minutes)

"Introduction of the I.E.P. Process"

Resource: "IEP Man" (Slide/tape presentation, produced by National Association of State Directors of Special Education)

Workshop Activity #2: (30 minutes)

"The I.E.P. Process--Role Playing"
(Total group of approximately 90 divided into 10 sub-groups)

Resource: Simulation activities developed by NASDSE, Norman, Michael. Guide for Trainers, pp. 40-145.

Workshop Activity #3: (20 minutes)

"Relating I.E.P. Objectives to Music Education Program"
(Total group divided into four sub-groups of approximately 23 participants. Under the direction of a special education teacher, each group will examine a different I.E.P. specifically chosen to illustrate typical objectives frequently listed on I.E.P.s. Participants will identify those objectives which can be met through music education.)

Resource: Selected I.E.P.s developed for children with various learning deficits.

Workshop Activity #4: (30 minutes)

"Development of Music Education Strategy"
(Groups from Activity #3 are sub-divided into task groups of 4 - 6 participants. Each task group develops a dual-purpose music education strategy designed to

1. instill (or review) music concepts and/or skills; and

2. accomplish a specific objective identified in the I.E.P. examined in Workshop Activity #3.)

Workshop Activity #5: (50 minutes)

Task groups return to larger group (Activity #3) and share strategies. Suggestions for improvement are incorporated into written descriptions and submitted to Coordinator of Elementary General Music.

IV. Post Workshop

Strategies developed within workshop are compiled, edited, and distributed to all elementary general music and special education teachers to be used as references in I.E.P. development and resultant instruction.

EVALUATION

The overall effectiveness of this project will be judged on the basis of documented evidence that the I.E.P. process for elementary-aged special education students in MCPS includes input from elementary general music teachers.

A questionnaire will be distributed (mid-June) to all elementary general music teachers so that the following information can be obtained:

1. Evaluation of the workshop
2. Evaluation of teaching strategy collection as it assisted in
   a. the preparation of I.E.P.s
   b. the instructional process
3. The degree to which elementary general music teachers participated in the development of I.E.P.s.

SYLLABUS THREE

THERE'S MUSIC IN THE I.E.P.

An in-service workshop on music education for handicapped learners.

Prepared by: Joan K. Lehr, Assistant Professor, Music Education
The Ohio State University, Columbus, Ohio

Darryl Bojanowski, Music Teacher
Columbus Developmental Center, Columbus, Ohio

Marilee Lowery, Consultant Supervisor
Colerain School for Orthopedically Handicapped and
Nonhandicapped Children, Columbus, Ohio

Rationale

The rationale for this workshop is predicated upon the belief that all children and youth, regardless of impairment, are entitled to music education experiences as an integral part of educational programs. Teachers who serve handicapped children require training so that they are prepared to provide these music experiences. This workshop is designed for all staff members, parents serving as volunteer aides, and administrative personnel in educational milieux to increase their understanding of the role a quality music education program may play in the realization of the optimum potential affective, psychomotor and cognitive development of handicapped learners.

Goal of the Workshop

The participants will demonstrate the understanding that the I.E.P. is an interactive, ongoing process in which specific objectives may be reached through music education experiences.

Time Frame

The in-service workshop was designed to be presented in either of the following periods of time:

a. Two one-hour sessions.
b. One two-hour session.

General Statements

The pilot workshop was given for persons who were not music specialists. It can, however, be used with equal success with music educators. A similar format has been used with music supervisors, music teachers and college and university music students.

The clinicians believe that teaching strategies should be based upon the learning modes of the children, i.e. visual, auditory, kinesthetic, and tactile modes. The music experiences included in the demonstration lesson reflect this belief. However, none of these activities were specifically visual in that they required more than merely observing.

The children who were involved in the demonstration lesson were physically impaired. However, the music literature is appropriate for all children, regardless of handicap. The teaching strategies must be adapted for each demonstration class.

HOUR ONE

OBJECTIVE	ACTIVITY	DEMONSTRATION LESSON	MUSICAL OBJECTIVE	EXTRA-MUSICAL OBJECTIVE	RESOURCE	KEY QUESTIONS
Participants will:	Participants will:				See Appendix	
1. Develop an understanding of different modes of learning.	1. Discuss visual, auditory, kinesthetic and tactile modes of learning.					1. Did the music activities address the various modes of learning of the children?
2. Identify those experiences in a music lesson that simultaneously further musical and extra-musical objectives.	2. Observe a thirty-minute music lesson involving orthopedically impaired children with differing modes of learning	1. "Candy Man, Salty Dog"-Song with guitar accompaniment.	1. Develop concept of call and response form 2. Develop concept of soft/loud.	1. Develop auditory discrimination. 2. Language development.	<u>One Elephant Deux Elephant</u>	2. In what ways did music objectives contribute to the development of auditory perception?
		2. "Ring Those Bells"-song with assorted bells.	1. Develop concept of soft/loud.	1. Develop fine motor control.	Unknown	3. In what ways did music objectives contribute to the development of visual perception?
		3. Music and movement using large scarves.	1. Develop concept of high/low. 2. Develop concept of accented beat.	1. Develop auditory discrimination. 2. Develop gross motor control. 3. Social development.	Piano Improvisations.	4. In what ways did music objectives contribute to language development?
		4. "Pass the Ball"-song and game using yarn balls.	1. Develop concept of steady beat.	1. Develop fine motor control. 2. Develop ability to cross midline.	<u>Music for Children</u>	5. In what ways did music objectives contribute to the development of gross and fine motor control?
	3. Discuss demonstration lesson by responding to questions posed by clinicians before observing the lesson. (See column at far right)	5. "Mister Frog Went A-Courtin'" - song with autoharp accompaniment.	1. Develop concept of call and respond form. 2. Develop concept of accented beat. 3. Develop skill in playing autoharp.	1. Develop gross and fine motor control. 2. Language development. 3. Social development.	<u>Making Music Your Own.</u> Book 2	6. Were the music experiences appropriate to the needs and abilities of the students? 7. Were there aspects of the music lesson which workshop participants would not feel capable of directing? If so, what were they and why?

HOUR TWO

OBJECTIVE	ACTIVITY	RESOURCE	KEY QUESTIONS
Participants will:	Participants will:	Handout	
1. Develop an understanding of the I.E.P. process.	1. Hear presentation on basic provisions of P. L. 94-142 and the I.E.P. process.	(See Appendix B)	1. In what ways was the simulated placement team meeting the same as or different from others in which the participants may have been involved?
2. Become cognizant of the contribution of each member of the I.E.P. team.	2. Be involved in the I.E.P. process through a simulated placement team meeting. a. Exchange usual roles on an I.E.P. team.	See Appendix C	2. Were team members seeking parent evaluation of the student's level of functioning? 3. Did professional members of the team identify developmental level of the student? 4. Are goals and objectives of the I.E.P. actually related to each other and to the student? 5. Was the mode of learning of the student identified?
	3. Establish one long range extra-musical goal and two short term extra-musical objectives for the I.E.P.		
	4. Discuss questions pertaining to the I.E.P. process posed by the clinicians.		6. What music education objectives can be established that will contribute to the goal and objectives of the I.E.P.?
3. Identify objectives in an I.E.P. that may be realized through a music education program.			

Resources

A. Personnel

1. Music educators who are specifically trained to teach handicapped learners and conduct training sessions in music education for handicapped learners for teachers and parents of these students.

B. Facilities, Equipment and Materials

1. Large multi-purpose room
2. Piano, autoharp and guitar
3. Assorted classroom percussion instruments
4. Large (3' x 5') lightweight scarves
5. Display of books and recordings appropriate to the workshop and the demonstration class.
6. Information packets for simulated Placement Team meeting.

Evaluation

A. Evaluation of the I.E.P. Workshop immediately following the second hour.

B. Evaluation of the extent of participants' inclusion of music education experiences in the implementation of the I.E.P.s of students.

SYLLABUS FOUR

IN-SERVICE TRAINING MODEL IN SPECIAL EDUCATION MUSIC FOR COLLEGE INSTRUCTORS/SCHOOL SUPERVISORY PERSONNEL (MUSIC AND SPECIAL EDUCATION)

Prepared by Eastern Division Team: Sona Nocera, leader
Preston Feden
Jean Tomat

Goals and Objectives

Recognizing that the majority of music educators have insufficient training to assist in the implementation of P. L. 94-142 (particularly the I.E.P. process), MENC, with support funds from NCAH has initiated the development of model in-service training syllabi that will enable music educators to play a more active role in the education of handicapped learners. This particular workshop is designed for college instructors and school supervisory personnel in both music education and special education. The ultimate goal is to motivate swift implementation of effective teacher training programs in special education music. To this end it will be necessary to ensure that these key individuals understand legislation that has implications for music education, and demonstrate the combining of music education and special education teaching skills necessary for realizing effective programs and equal opportunities in music for handicapped as well as non-handicapped children.

As a result of the activities included in this workshop each participant will

1) understand P. L. 94-142, P. L. 93-112, sect. 504, and other relevant state and federal legislation that has implications for the music education of special learners

2) understand relevant factors in modifying music education curriculum and teaching to meet the needs of special learners

3) be prepared to assume a leadership role in planning, funding, and implementing pre-service and/or in-service special music education training.

CONTENT OUTLINE

DAY 1 - Morning Session (3 hours)

Objectives	Content	Resources	Key Questions
#1	LEGISLATION P.L. 94-142 P.L. 93-112, 504 Mainstreaming Individualized Educational Program (IEP)	lecture/discussion/ query materials package: group activity	1. What are the main provisions of 94-142 and the implications for music education? 2. What is the significance of 93-112, 504 when designing curriculums for handicapped? 3. What is meant by mainstreaming and what does the law require regarding it? 4. What is the purpose of the IEP and what is the role of the music teacher in the IEP process?
	State legislation concerns music curriculum requirements funding in-service programs certification trends	invited guest speaker (state or local)	5. What are the state curriculum requirements for music? 6. What is the procedure for requesting in-service funds made available by 94-142? 7. What evidence is there that certification requirements will be revised to include special education training for all teachers?

DAY 1 - Afternoon Session (3 hours)

#2	MODIFYING MUSIC CURRICULUM AND TEACHING FOR SPECIAL LEARNERS		
	Characteristic learning styles and needs Relationship of the IEP to planning music activities Interpreting IEP data relevant to music education Individualizing group music activities	Materials package: simulation activity IEP activity group music activities	1. How are the learning styles and needs of handicapped children different? 2. What areas of the music education curriculum may need major modification of content and for whom? 3. What kinds of music activities are likely to require different approaches or teacher skills than those commonly used?

4. Under what circumstances might special equipment or additional resources be necessary?
5. How can music teachers utilize the IEP to meet the special needs of handicapped learners?
6. How can music teachers implement IEP goals through the music education curriculum?

DAY 2 - Morning Session (3 hours)

#2	Continuation of above	film (?) videotape (?)

DAY 2 - Afternoon Session (3 hours)

#3	IMPLEMENTING TEACHER TRAINING IN SPECIAL EDUCATION MUSIC		
	Curriculum revision In-service programs Funding Consortium resources	lecture/discussion/ query Materials package: group activity	1. What changes are needed in music education curriculums to prepare graduates to teach handicapped as well as non-handicapped children? 2. What types of in-service programs are most effective in providing functional information and skills to meet the immediate needs of music teachers teaching special learners? 3. What sources are available to fund these programs? 4. What resources exist in the community that could foster cooperative efforts between music and special education professionals?

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	WORKSHOP EVALUATION	Materials package: evaluation form
	WORKSHOP CONCLUSION	

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Alternative Approaches:

Although this syllabus is specifically designed for a two day workshop structure, it can be easily adapted to any of the suggested packaging ideas.

Participant Target Populations:

This syllabus was specifically designed for higher education and supervisory music educators who most often lack day to day contact and teaching experiences in the schools. Inclusion of special educators is to encourage the type of interdisciplinary involvement that is modeled in this workshop. This syllabus could be adapted for non-supervisory personnel by deleting Goal #3 and its supporting activities.

Staff Qualifications:

A. 1. Music Education Trainer - practicing music educator with demonstrated expertise in special education music

2. Special Education Trainer - practicing special educator with expertise in more than one area of special education; familiarity with music as a content area of the curriculum

B. Extensive experience teaching in-service training programs.

C. Experience with interdisciplinary educational approaches (i.e. music and special education)

D. Guest Speaker - music supervisor (state or local) who can speak authoritatively on state legislation, curriculum and certification relevant to the music education of handicapped learners.

Resources:

1. Workshop Trainers (2-3) - expenses plus per diem fee

2. Duplicating costs (materials package) - $2-3 per participant (estimate)

3. Facilities - large room, movable tables and chairs. Equipment including piano, record player, overhead projector, film projector or videotape playback, assorted classroom instruments, etc.

Follow-Up:

1. Announcements of subsequent in-service offerings in state and national journals in both music and special education

2. Encourage the involvement of special educators in the dissemination process.

3. Feedback for progress report at Miami Convention

4. Attempt to interest local or network media in efforts (newspapers, radio, TV)

SYLLABUS FIVE

IN-SERVICE TRAINING WORKSHOP FOR MUSIC EDUCATORS

Rosalie R. Pratt, music education
Associate Professor of Music Education
Brigham Young University, Utah

Bonnie Merkel, special education
Mainstreaming Consultant,
Educational Improvement Center, northwest New Jersey

General Statements and Goals

Every child, regardless of handicapping condition, is entitled to musical experiences. Handicapped children in the public schools are being placed in regular music classes and should be offered a broad-based music education taught by a certified music educator. In order to be an effective participant in the educational process of the handicapped child, the music educator needs

1. to understand the terms of P.L. 94-142, the I.E.P. process and State regulations;

2. to learn to interpret assessment information and how this information relates to music education for handicapped children;

3. to learn to relate I.E.P. prescriptions to music education strategies for the handicapped learner;

4. to adapt a variety of alternative teaching styles and models for classroom environment modification to meet the needs of handicapped children;

5. to learn to relate I.I.P. (Individualized Instructional Prescriptions) to specific strategies and materials for the handicapped learner.

This In-Service Workshop is designed for two time models

a) 2 sessions: one two and a half hour session and one three hour session; or

b) one full day session with a lunch break.

The first workshop is led by the special educator who explains both the federal and state laws and implications for the music educator. The second session is led by the music educator who demonstrates strategies appropriate to the mainstreamed class with both communications handicapped and sensory handicapped children. Alternative teaching styles are demonstrated. The final half hour of the workshop is one in which the group is divided into small groups. Each group is given background material for a communications handicapped child. The group works out some objectives and strategies in music education which can fit into the child's I.I.P.

The evaluation instrument used to evaluate the entire workshop can be teacher-made or similar to the instrument in the Appendix.

Materials used in both sessions can be found in the Appendix.

Session One

Objective	Content	Materials & Strategies	Key Questions
Music teachers will develop understanding of the terms of both the federal and state laws in the areas of: evaluation of child assessment instruments constructing an I.E.P.	Background information on: terms of P. L. 94-142: evaluation procedures assessment instruments children & parents' rights terms of State law and regulations basic components of an I.E.P.	filmstrip about I.E.P. explanation of terms: P.L. 94-142 I.E.P. assessment process descriptive data implementation re-evaluation worksheets: discriminating between prescriptive & descriptive data; interpreting information from assessment goals.	Which terms of P. L. 94-142 apply to the music teacher and the music program? How can the music teacher fit into the I.E.P. process?
Music teachers will develop a basic understanding of visual, auditory, conceptualization and language problems	Background information on auditory, visual, conceptualization and language problems of children. Brief overview of handicapping conditions as defined by law: mentally retarded, hard of hearing, deaf, speech impaired, visually handicapped, seriously emotionally disturbed, orthopedically handicapped, other health impairments, specific learning disabilities.	simulation techniques illustrating problems in: auditory perception visual perception conceptualization language	Which kinds of modified teaching approaches are indicated by each of these 4 learning problems? What are some strategies appropriate to teaching children with these learning problems?
Music teachers will participate in: an aurally-oriented teaching approach a visually-oriented teaching approach. Teachers will evaluate their own responses to the two approaches and the responses of the others in the group.	a list of 10 common, household items a second list of similar items	the list is presented verbally. . After hearing the list twice, teachers attempt to reproduce the list on paper. the second list is presented on the chalkboard and then erased. Teachers attempt to reproduce the list on paper. Results compared.	How can music education strategies and materials be designed to accommodate the visual and aural learners in a class?

Session Two

Objective	Content	Materials & Strategies	Key Questions
Music teachers will participate in a listening lesson involving chant, body movement and rhythm instruments. The lesson will be adapted to fit the needs of a mainstreamed class with some communications disordered children.	Using an altered version of the OVERTURE MINIATURE from the Nutcracker Suite of Tschaikovsky, the activity will begin with a simplified chant fitting the music. Rhythm instruments will be added next and the final part of the activity will be body response in large, broad movements.	cassette tape of music rhythm instruments large, open space. Stress placed upon slow, gradual introduction of activities. Chant specifically designed to meet needs of communications disordered child.	Which musical selections lend themselves best to the mainstreamed class? What are their characteristics? How can a listening lesson be adapted to meet the needs of a class with communications-handicapped children?
Music teachers will participate in a teaching approach specifically designed as sensory-oriented, in order to meet the needs of a mainstreamed class in which sensory stimulation is a valuable learning tool. The objective of the lesson is to teach simple intervals and to present the lines and spaces of the staff.	Using a dropcloth canvas with the grand staff outlined in electrical tape, children will discover through body movement; relationship between sol and mi; identification of lines and spaces; placement of lines and spaces on the grand staff.	grand staff outlined on dropcloth Sol-Mi Game (see Appendix) Spaceball and Lineball (Appendix) Movement education activities correlated with lines and spaces (Appendix)	Which kinds of music education objectives lend themselves to a sensory approach? How can music teachers adapt these music education objectives to the needs of children with visual or auditory handicaps?
Music teachers will participate in rhythm games using bamboo sticks which will develop strategies for helping children to feel and understand triple meter.	The ancient Makuhi and Tinikling games native to the Maori people of New Zealand and the Philippine people will be used to illustrate triple meter, with accent placed on the first beat of each set.	Makuhi and Tinikling sticks (simple bamboo poles which can be cut to size from any type of bamboo stick) see Appendix for description of games and procedures	How can movement education and music education work in tandem in order to develop effective strategies in classes with children who have perceptual or motor impairments?

I.I.P.

Divide the group into sub-groups of no more than five persons. Distribute materials to each group which describe a typical communications handicapped child. The group should have a brief description of the child's background, assessment information, the child's I.E.P. and an I.I.P., or specific instructional prescription, which focuses on a detailed strategy related to the child's educational program.

The task of each group is to examine these materials together and work out as many music education objectives as time will permit. These objectives should work directly with the I.I.P. The focus on this final activity is on PROCESS, not PRODUCT. The most essential part of the activity is to help music educators actually experience working into the I.I.P. and, thence, into the I.E.P. process.

If time permits, the objectives of each group should be shared. If not, these objectives can be duplicated and distributed at another time.

Evaluation

Immediate feedback can be obtained by using the evaluation instrument found in the Appendix. Additional feedback may be obtained in a follow-up session in which the group may share experiences from using workshop strategies in their own music classes.

Resources

Personnel

Music educator with expertise at the elementary education level, classroom music. Special education expert with experience at the elementary grade level and direct experience with classroom teachers and music educators, if possible. 12-15 elementary music teachers.

n.b. Although this pilot workshop was conducted by two music education experts, the additional person in this area is optional.

Financial

$20 for duplicating costs
$100 for additional music education expert (optional)

Facilities

The music room of a local elementary school was used on both occasions. Rhythm instruments, classroom instruments and related equipments were already provided.

A videotape and recorder were furnished gratis by the school system. This is an optional item, but one which proved extremely valuable for purposes of evaluation.

Advertising and Promotion

All this was handled by the office of the Supervisor of Music for the system.

SYLLABUS SIX

PORTLAND STATE UNIVERSITY

ARTS AND THE HANDICAPPED

Summer Session

Wilma F. Sheridan, team leader
Associate Professor of Music
Portland State University
Portland, Oregon

Steve A. Brannan
Professor of Education
Program Director in Mental Retardation
Portland State University
Portland, Oregon

P. L. 94-142, the Education for All Handicapped Children Act of 1975, requires that all handicapped children and youth be educated in the least restrictive environment. A major result of this legislation is that increased numbers of handicapped students are now being educated in regular classrooms in our nation's schools. Such a major change in service delivery, to be effective, is dependent on the educational system being able to provide regular educators with increased awareness, knowledge, and skills relative to meeting the needs of handicapped learners. Although training efforts are being made nationwide to prepare regular teachers in serving handicapped students, a critical gap exists between the current expectations of such professionals and the extent to which they are adequately prepared to meet these new demands. Portland State University, because of its national reputation as a leading institution in preparing professionals to serve handicapped populations, is vitally interested in addressing itself to the above problem. Project REACH, a federally funded training program directed toward preparing regular students in teacher education to meet the needs of handicapped students, has recently initiated communication with various departments and schools within the university to plan together and organize a 1979 summer session workshop for practicing professionals in the field. A special program is being proposed, interdisciplinary in focus, that will include the disciplines of Special Education, Music, Theater Arts, Visual Arts, Physical Education (Dance), and Speech Communication (Puppetry), in providing an intensive six week workshop on Arts and the Handicapped for regular educators in the field. The proposed program will enable classroom teachers and specialists to experience a "hands on" experience with handicapped and normal children using various art forms appropriate for utilization in school settings. The proposed program is unique in that it:

1. Recognizes the value of the Arts in enriching the quality of life for all individuals and the importance of aesthetic education as an integral part of the school curriculum;

2. Employs the Arts as an effective medium for providing beauty and joy to children burdened by physical, emotional, and intellectual handicaps, in that the Arts assist the handicapped in developing a heightened awareness of self in relationship to others and life and also enhance achievement in all areas of learning;

3. Promotes an interdisciplinary approach at the training and service levels, fostering increased communication between various disciplines that have common goals for children;

4. Represents the first major effort in Oregon to train regular educators to become more empathetic and skilled in teaching handicapped children through employment of various art forms in the least restrictive environment.

MUSIC 509: MUSIC FOR THE HANDICAPPED

Music 509: Music for the Handicapped is one part of a multi-part workshop and practicum training session in teaching the arts to handicapped students. The trainees can register for a minimum of two hours (any one of the practica in the arts) or three hours (SPE 507: Introduction to the Arts and the Handicapped, which meets every day for six weeks from 2:00 to 3:30), up to 16 hours, if trainees choose to enroll in all of the courses that are offered.

The discrete parts of the six-week package of courses are as follows:

ED 462: Education of the Exceptional Child, which meets every day from 7:00 to 8:30 a.m. for six weeks. Three hours credit.

SPE 507: Introduction to the Arts and the Handicapped. Meets daily from 2:00 - 3:30 p.m. for six weeks. Three hours credit.

MUS 509: Music for the Handicapped. Meets daily from 8:30 to 12:00 noon and 1:00 to 2:00 p.m. for one week. June 18 - June 22. Two hours credit.

AA 402G: Art Studio for Elementary and Secondary Education -- Art with the Handicapped. 8:30 to 12:00 noon and 1:00 to 2:00 p.m. for one week. June 25 - June 29. Two hours credit.

SP 509: Puppetry with the Handicapped. Meets daily from 8:30 to 12:00 noon and 1:00 to 2:00 for one week. July 2 - July 6. Two hours credit.

PE 509: Dance with the Handicapped. Meets daily from 8:30 to 12:00 noon and 1:00 to 2:00 p.m. for one week. July 9 - 13. Two hours credit.

TA 509: Drama with the Handicapped. Meets daily from 8:30 to 12:00 noon and 1:00 to 2:00 for one week. July 16 - 20. Two hours credit.

All students who enroll for one or more practica are required to attend a four-day introductory seminar, during which they will be given some background in the history of special education and Public Law 94-142 and the handicapping conditions. Each of the arts instructors will present methods and materials for teaching the arts to handicapped students.

The schedule for that introductory week is as follows:

SPE 507: Introduction to the Arts and the Handicapped

June 11 (First day):

8:30 a.m. - 9:30 a.m.	Background of special education and Public Law 94-142.
9:30 a.m. - 11:30 a.m.	Puppetry
11:30 a.m. - 1:30 p.m.	Lunch and registration
1:30 p.m. - 3:30 p.m.	Puppetry

June 12 (Second day):

8:30 a.m. - 11:30 a.m.	Dance
11:30 a.m. - 12:30 p.m.	Lunch
12:30 p.m. - 1:30 p.m.	Dance
1:30 p.m. - 3:30 p.m.	Music

June 13 (Third day):

8:30 a.m. - 11:30 a.m.	Music
11:30 a.m. - 12:30 p.m.	Lunch
12:30 p.m. - 3:30 p.m.	Art

June 14 (Fourth day):

8:30 a.m. - 10:00 a.m.	Art
10:00 a.m. - 11:30 a.m.	Drama
11:30 a.m. - 12:30 p.m.	Lunch
12:30 p.m. - 3:30 p.m.	Drama

MUSIC 509: MUSIC FOR THE HANDICAPPED
Two credit hours

A one-week intensive workshop and practicum to help teachers of handicapped students to gain insights into teaching music to these students. The primary objective is to provide the trainees with some ideas and techniques for approaching listening, singing, moving, creating, and writing music; and to acquaint the trainees with resources for music education, with an emphasis upon working with the handicapped.

The trainees will observe the university instructor work with a group of twelve handicapped students, aged 10, 11, and 12. As the opportunities arise, the trainees will direct some group activities and each trainee will be responsible for writing a music I.E.P. for one student. After the I.E.P. is approved, each trainee will plan remedial activities for one observed weakness, and will work with the chosen student, daily.

The day's schedule is as follows:

8:30 - 9:00	Prepare for arrival of the handicapped students. Set out instruments, put out recordings, put material on the chalkboard, and get any other necessary materials out. Review day's schedule, and affirm that trainees are prepared to carry out their assignments.
9:00 - 9:30	Singing, playing pitched and non-pitched instruments, movement.
9:30 - 10:00	Listening (art work, movement, writing, discussion)
10:00 - 10:15	Break. Aides take the students outside, and this is a break time for the trainees, also.
10:15 - 10:45	Individualized instruction, focusing on implementation of individual plans. (Monday's session will emphasize assessment, with each succeeding day stressing implementation of the plan, observation, feed-back, and planning of strategies for one musical weakness.) Observation will be informal, with no formal evaluative instrument used for this assessment.
10:45 - 11:30	Group activities -- choices, songs, singing games. As the week progresses, this time will become a time for repeating favorite activities.

The handicapped students will leave at 11:30 and the remaining half-hour is used to discuss the events of the morning, for evaluation. What went well? What did not go well? Why? Questions about I.E.P.s are appropriate for this time.

12:00 - 1:00	Lunch
1:00 - 2:00	Seminar -- Planning for the next day's activities, with specific assignments given to each trainee, and suggestions for materials and methods given.

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First Day -- The university instructor will do all the teaching on this day, to free the trainees to observe and choose a student for whom to write an I.E.P.

8:30 - 9:15	Get acquainted. Sing songs that use the students' names, such as "Whenever _____ puts his/her brown shoes on." Play rhythmic games, doing patchen, and chanting students' names, and "Who stole the cookie from the cookie Jar?", using both numbers and names.
9:15 - 10:00	Listening. Theme: Storms. Material: "The Storm" from the William Tell Overture, and "Cloudburst" from the Grand Canyon Suite. Discuss students' observations, and plan to use the individualized instruction time to draw pictures of their impressions of the music.
10:00 - 10:15	Break
10:15 - 10:45	Use crayons or chalk to illustrate the storm music. (Play both selections again, to refresh students' memories, while they are working.)
10:45 - 11:15	Rhythms. "Play your Instruments" by Ella Jenkins, using the designated rhythm instruments. Selections from The Feel of Music, by Hap Palmer. Echo clapping: Encourage students to take turns clapping out a pattern to be imitated by the group.
11:15 - 11:30	Sit in a circle and talk about activities that the students enjoy in their schools or at camp. List songs that they enjoy, and make a note of the activities that they would like to pursue.
11:30 - 12:00	Evaluation. Discuss the morning's events. Make changes in the schedule, if desired. List the trainee's choices of students for whom to prepare I.E.P.s, and assign the preparation of activities for tomorrow. Each trainee will be assigned a song, a rhythm, or other activity to lead. Lesson plans must be ready by 8:30 a.m. on each following day, and I.E.P.s must be ready for approval on the second day.
12:00 - 1:00	Lunch
1:00 - 2:00	Plan and discuss the next day's events, go over materials, and assign the preparation of any audio visual aids for the next day.

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Second Day

8:30 - 9:15	Prepare room and set out audio-visual aids and equipment for the morning.
9:00 - 9:30	Rhythms. (The trainees and the university instructor agreed that singing was not preferable for the initial activity, and rhythmic exercises proved to be more successful.) Selections are to be chosen from the list at the end of this syllabus.
9:30 - 10:00	Singing (fun songs, singing games, and folk songs).
10:00 - 10:15	Break
10:15 - 10:45	Trainees work with an individual student. Some of the weaknesses proved to be: (1) inability to sing in tune (remediated by simple chants and reinforcement by instruments, encouragement), (2) inability to maintain the beat (remediated by echo clapping, counting, playing percussion, instruments, and concentrating on a short, internalized pattern). In one case, the student appeared to be gifted in music, and had none of the easily-observed weaknesses, but did not read notation, and this became the thrust of the I.E.P., using Kodaly rhythmic notation. In this case, the I.E.P. helped to expand his knowledge above any expectation for the other students.
10:45 - 11:15	Listening. Lessons were chosen from those listed at the end of the syllabus.
11:15 - 11:30	Singing. Active game songs and fun songs with motor activities, chosen from the sources listed at the end of this syllabus.
11:30 - 12:00	(Students are gone.) Trainees will discuss the morning's events and comment upon possible changes. Evaluation of I.E.P.s with possible changes, if necessary.
1:00 - 2:00	Plan for the third day.

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Each succeeding day's schedule will be similar to the activities of the second day, with the exception of the fifth day. The fifth day will have an extended break time, with refreshments. (When the course was given, a group of twelve moderately handicapped students visited the group, and the regular students enjoyed sharing some of their songs and musical games with them.)

Materials for Singing.

Collections -- Girl Scout Ditty Bag
Cub Scout Song Book

Hap Palmer Recordings
Peter, Paul and Mommy, "The Boa Constrictor"
"We're Going to the Zoo"

Mary H. Richards: Language Arts Through Music, "Come and Follow Me"
"Who Stole the Cookies?"

Silver-Burdett: Music, grades IV, V, and VI

Holt, Rinehart, and Winston: Exploring Music, grades V and VI.

Selected songs from the Orff Echo.

Materials for Listening. (recordings)

RCA Victor: Adventures in Music, Grades V and VI.

Bowmar: Marches
Dances, Volume I

Silver-Burdett: Music, Volume VII

Follett: Discovering Music, Grade IV

Capitol: Rainy Day Stories

Materials for playing instruments.

Ella Jenkins: Play Your Instrument and Make a Pretty Song (recording)

Non-pitched instruments representing the timbres of wood, membrane, and metal.

Pitched instruments of wood, membrane, and metal.

Materials for Movement.

Capitol Records: Listen, Move and Dance, Volume I

Educational Activity Records: Around the World in Dance
Clap Snap and Tap
Activities for Individualization
The Feel of Music
Getting to Know Myself
Learning Basic Skills through Music, Volume I
Learning Basic Skills through Music, Vocabulary

SPE: 507: INTRODUCTION TO THE ARTS AND THE HANDICAPPED

(Music component)

Long Range Objectives

Students will be able to sing several songs, direct movement lessons, choose and direct the playing of pitched and non-pitched instruments, select appropriate listening repertoire, and plan some creative activities that would be suitable for students with handicaps.

Students will gain some sensitivity for the learning strengths and weaknesses that are inherent in handicapping conditions, and will be able to make reasonable judgments about the adaptability or appropriateness of a given musical activity for any handicapping condition.

Students will be encouraged to express, through class discussion and lesson plans, a deepened understanding of the importance of music in all children's lives, and an appreciation for the explicit training that enables any handicapped child to develop skills which enable that child to live a fuller, less-cloisted life.

Short Range Objectives

At the end of each class session, students will be able to present musical repertoire, and will have devised ways to adjust and match their teaching style with the learning mode of different students.

At the end of each class session, students will be able to discuss adaptations that might be made for specific handicapping conditions, to enable any student to learn as much and as comfortably as possible.

Evaluation

Evaluation will be determined by idea files that the students will submit at the end of the week, and by lesson plans and the teaching that most students will do in the music practicum.

Students will be expected to attend all five hour and a half sessions; take part in discussion; prepare lesson plans for a singing, listening, movement, and playing activity; and to collect ideas from their reading to put into a card file which will be turned in for evaluation at the end of the week.

COURSE OUTLINE

Session	Objective	Content	Activity	Resources	Key Questions
1	To enable students to know about the musical activities that are appropriate for any music class; and to plan for strengthening abilities where appropriate, and to remediate musical weaknesses, where appropriate. To enable students to be able to write a music I.E.P., and to find materials to accomplish the goals of an I.E.P.	Overview of the music curriculum. Give each student a copy of the I.E.P.s from the Oregon Plan for Mainstreaming in Music.	Lecture and discussion.	Textbooks from the series in adoption in Oregon. Recordings that accompany the textbooks, and those from Bowmar, RCA Victor, and Educational Activities.	What musical activities are part of a complete curriculum? How many activities might a teacher expect to have within one music period? How can these musical activities overlap?
2	To help students to gain some background in the characteristics of mental retardation, as they affect learning. To help students to realize that culturally deprived students frequently appear to be mentally retarded, and to recognize some of the differences. To enable students to plan musical activities that are appropriate for children with intellectual deficits.	Overview of the characteristics of the mentally retarded learner. Several musical activities that might be appropriate for these students. Examples of how to adjust the lesson to enable retarded students to participate successfully.	Lecture Demonstration and class participation. Demonstration	Hand out of characteristics of handicapping conditions (Hand out #1). Cub Scout Song Book Silver Burdett: Music, Grades 4 and 7. Hackett, Lindeman, and Harris: pp. 80 - 83	What learning disabilities might make you suspect that a student is mentally retarded? How could you determine if the apparent retardation was caused by cultural deprivation? What kinds of songs, listening activities, and instrumental activities would be appropriate for m/r students?

Session	Objective	Content	Activity	Resources	Key Questions
3	To help students to gain some background in the characteristics of emotional disturbance and learning disabilities. To enable students to plan musical activities that are appropriate for emotionally disturbed children. To enable students to plan musical activities that are appropriate for students with a specific learning disability.	Overview of the characteristics of these handicaps, and to understand some of the difficulty in diagnosis, and the difficulty for the handicapped student. A listening lesson and a notation lesson, presented in an auditory, a visual, and a kinesthetic mode.	Tape of student describing some of his learning problems. Overhead transparencies of problems of writing for learning disabled students. Demonstration Class participation in listening lesson with Hand out #3	Tape from PSU Special Education Department University of Oregon Hand out #1 "Pass the Block" Hand out #2 Hand out #3	What are some of the learning modes that may be non-functional in a learning disability? How may the dysfunction be manifested? What are some of the barriers to learning that we might encounter in teaching "Pass the Block"? What adaptations can be made to overcome these barriers?
4	To help students to gain some background in the characteristics of auditory and visual handicaps. To enable students to plan musical activities that will be productive for students with auditory and visual handicaps.	Adaptive strategies for emphasizing kinesthetic and visual learning modes for the auditorily handicapped. Adaptive strategies for emphasizing kinesthetic and auditory learning modes for the visually handicapped.	Demonstration, class discussion and participation in activity. Listening to recording of brass music with the bass control turned high, and listening through drum heads and balloons. Lummi stick activity. (Hand out #4)	Any good recording of brass music (Tower music) Columbia Records: Bach's Greatest Hits Adaptations for use of instruments in various handicaps from the Oregon Plan.	What are some of the ways that we can compensate for hearing loss by using other learning modes? How can we help the visually handicapped student to participate in musical activities?

Session	Objective	Content	Activity	Resources	Key Questions
5	To enable students to gain some background in the characteristics of orthopedic handicaps. To enable students to plan musical activities that will make it possible for orthopedically handicapped students to participate in music instruction.	Adaptive strategies to enable orthopedically handicapped students to participate in music activities.	Demonstration, class participation. List various physical responses that might be appropriate for a given song: e.g. clapping, finger snapping, stamping, clicking, playing instruments, nodding, whistling, shoulder movement, bouncing, or other movement or sounds.	"Chiapenecas" on overhead transparency Class choices from materials listed on page 7	How many ways could we vary the "clap clap"? Can you apply these concepts to other songs, movement activities, or listening lessons?

SYLLABUS SEVEN

WITH A SONG IN MY I.E.P.

Eastern Division Team

Keith P. Thompson
School of Music
The Pennsylvania State University

Phillip Cartwright
Special Education
The Pennsylvania State University

A workshop to prepare in-service music specialists for assertative input in the process of developing Individual Educational Programs for handicapped students.

Workshop Format: One or two days, groups of 10-30 in-service music teachers, preferably grouped by interest areas -- instrumental, choral, elementary.

Workshop Goals:

Workshop participants will:

1. Demonstrate familiarity with the Sections of P. L. 94-142 having implications for music education.

2. Prepare several simulated I.E.P.s which include musical activities.

Specific Workshop Objectives:

1. Participants will view film "P. L. 94-142: Equality of Opportunity" (IMS-1977 PSU 21972).

2. Participants will discuss implications of P. L. 94-142 and the I.E.P. process for experiences in the arts.

3. Participants will develop techniques for determining present level of musical development.

4. Participants will prepare written statements of present level of musical development for submission to an I.E.P. committee.

5. Participants will prepare written I.E.P.s for musical growth.

6. Participants will review I.E.P.s for general learning and suggest musical activities which may contribute to the development of general knowledge and/or skills.

Proposed Workshop Schedule

Day 1

9:00 Why Are We Here? Orientation, Workshop Goals

9:15 Film "94-142: Equality of Opportunity"
(Instructional Media Services, 128 East Pittsburgh Street, Greensburg, Pennsylvania 15601 - 412-863-0097 produced in 1977. Also available from Penn State University Audio Visual Services, Film #21972, rental $16.00

9:45 Lecture-Discussion
A. Implications of the Law for the Arts
Music as a related service
Least Restrictive Environments
B. The I.E.P. process
Who, when and where
Ways of becoming assertative for musical input
Establishing communication with I.E.P. Committees
Preparing brief written documents providing input

10:15 Determining present levels of musical achievement
View video tape "Identifying Children's Musical Needs"
Use observational check list to:
Observe musical behaviors which indicate musical knowledge, skill and attitudes.
Observe non-musical behaviors which indicate musical knowledge, skill and attitudes.

11:15 Writing brief paragraphs describing present level of musical development for submission to I.E.P. Committees.

1:00 Planning musical experiences for diagnostic teaching
A demonstration of musical activities which will elicit specific behaviors from students providing some insight as to their musical knowledge, skills, and attitudes.

2:00 Small group activities for diagnostic teaching.
Each participant will devise a short musical activity which will provide opportunity to observe specific musical behavior.
After testing this activity within a peer-group, each participant will write a brief paragraph describing the observed level of musical development for each member of the group (Written product will be similar to those completed in the 11:15 session.)

3:30 Summary discussion and concluding remarks
(assignment, if participants are returning to classrooms before session II -- Utilizing diagnostic teaching techniques presented in this workshop, prepare written statements of the present level of musical achievement for three handicapped students.)

Day 2

9:00 Sharing of Experiences
Participants describe successes and problems in diagnostic teaching

9:30 Film "I.E.P.: The Individualized Education Program" (Instructional Media Services, 128 East Pittsburgh Street, Greensburg, Pennsylvania 15601 - 412-863-0097 produced in 1977. Also available from Penn State University Audio Visual Services, film #21995, rental $16.00.

10:00 Lecture-Discussion Implications of I.E.P. for Music
I.E.P. as a contract for services, not for learning
Music as one of several related but essential services
Responsibility of music specialist in process
The Anatomy of an I.E.P.
An examination of several I.E.P. formats and models of I.E.P.s written for musical development.

11:00 Writing I.E.P.s for musical development
Using the descriptions of present levels of musical development written in the previous session (or as the workshop assignment) participants will determine appropriate long range goals, specific objectives and suggested procedures for musical growth.

11:45 Discussion - a sharing of successes and problems in the I.E.P. writing process.

1:00 Musical activities for general learning.
An examination of typical long range goals and specific objectives for general development from a variety of I.E.P.s. The workshop leader will demonstrate specific musical activities that may contribute to the achievement of the general learning goals.

2:00 Small Group Activity
Groups of 4-6 participants will be given model I.E.P.s with general learning goals. The task of each group will be to specify musical activities that may contribute to the attainment of those goals in the language and format of the I.E.P.

3:00 Discussion and summary

SYLLABUS NINE

MISSISSIPPI STATE UNIVERSITY

MUE 7993 - INSTITUTE FOR THE INTERFACE OF MUSIC EDUCATION AND SPECIAL EDUCATION

Two week summer special offering
10:00 a.m. - 4:00 p.m. MTWTF

Three hours graduate credit (May be applied
toward advanced degree in either
Music Education or
Special Education)

by

Jorja P. Turnipseed

Rationale

Recognizing the role that music in particular and the related arts in general can play in the growth and development of handicapped children and youth, it seems imperative that those educators specifically involved with music education and with the handicapped need specific training in adaptive procedures for the use of music.

The recent enactment of P. L. 94-142, together with the far-reaching implications of Section 504 (Vocational Rehabilitation Act of 1973) have forced the music teachers in our schools into a teaching situation for which they have little, if any, preparation. These music specialists are, generally speaking, not aware of their rights and responsibilities with regard to handicapped children. Nor are they aware of successful adaptive teaching strategies or resources available for working with these handicapped students in self-contained, individualized or regular class situation. The need for specific training in this area is imperative.

Target Population - This Institute is designed for teams of music educators and special educators.

The rationale for the music education-special education team approach lies in the necessity for these teachers to work closely together, even though historically each tend to be an isolationist. The special education teacher needs to be aware of the information required by the music specialist in order to be a truly contributing element in the development of the handicapped student, and the music specialist needs to be aware of the need for proper interpretation of pertinent information so as to make optimum utilization of such information toward the music education goals and the general educational goals of their handicapped students. The special educator needs to be more aware of the unique educational contributions that can be made by the music specialist and the music specialist needs to be aware of the music education reinforcement activities which the special educator could provide. In order to provide a more inclusive educational program, the music specialist needs to be more aware of and involved in the entire I.E.P. development process. This necessitates participation in and interaction with members of the local educational committee that is responsible for the entire educational process of the handicapped child.

Overall Goals for the Institute:

1. To increase awareness of the benefits of expanded music and related arts opportunities for handicapped individuals.

2. To enhance knowledge of handicapping conditions and the unique role that music and related arts can play in the total development of the handicapped individual.

3. To develop skills in the utilization of appropriate teaching strategies for maximum effectiveness in teaching appreciation, knowledge and skills of music and the utilization of music as a teaching tool in partial fulfillment of the total service plan for handicapped students.

4. To facilitate interaction between Special Education and Music Education teachers in planning, implementing and assessing the total educational program for handicapped children.

Objectives:

1. To increase awareness of federal and state legislation concerning educational programs for the handicapped.

2. To increase the awareness of the unique role that a music-based arts education program can play in the development of handicapped students.

3. To increase knowledge of the characteristics of various handicapping conditions in cognitive, affective, and psychomotor domains.

4. To increase knowledge of the basics of music as they relate to the teaching of the handicapped.

5. To enhance knowledge of the rights and responsibilities of the music educator with regard to handicapped students.

6. To enhance the knowledge of adaptive procedures for the use of music in the individualized education program for handicapped children.

7. To provide developmental activities relating to formal and informal assessment procedures.

8. To provide activities illustrating a variety of teaching techniques and strategies for the effective implementation of I.E.P.s.

9. To suggest activities through which special educators and music educators, working as a team, can provide an effective music education for handicapped students.

10. To suggest activities for developmental educational programs which include music but are interdisciplinary in nature that would be appropriate for Individualized Educational Programs of handicapped students.

COURSE OUTLINE

UNIT #1 - AWARENESS

MODULE NO.	TIME	OBJECTIVES	CONTENT	ACTIVITY	PERSONNEL	RESOURCES	KEY QUESTIONS
1. Fri. 10:00-11:00	60 M	To inform the participants of the scope and sequence of the Institute.	Orientation, presentation of workshop schedule, workshop objectives, and requirements.	Lecture	A B		What are the major goals of this workshop?
2. Fri. 11:00-12:00 1:00-2:00	120 M	To increase awareness of the mandates affecting educational programs for the handicapped, with specific emphasis on provisions concerning music/arts education.	History of and Interpretation of P.L. 94-142, Sec. 504 Voc. Rehab. Act. and other pertinent mandates concerning the handicapped.	Lecture, Media presentation, Discussion	B C	Resource Manual NCAH booklet, excerpts of state plan.	What are the major implications of the current vs past legislation for the handicapped?
3. Fri. 12:30-1:15 2:00-3:00	60 M	To increase awareness of the unique role of music and the related arts in the total development of handicapped students.	Overview of music and related arts as related to handicapped and I.E.P. development.	Lecture, Media presentation, Discussion	A	Video Tape, slide-sound presentation NCAH, NCAH-MENC printed material	In what areas of development can music/art make the greatest contribution?
4. Fri. 3:00-4:00	60 M	To inform the participants of the federal and state requirements for a placement committee for handicapped children. To make the participants more aware of the roles of each member of the placement committee. To enhance a positive, comprehensive and functional understanding of the types of responsibilities of the placement committee members in order to be effective and efficient in relating to other placement committee members.	Overview of the elements of placement committee and I.E.P.	Lecture, Media presentation, Discussion	B	Resource Manual Filmstrip I.E.P. Handbook Federal Register	What are the components and roles of the placement committee?

UNIT #1 - AWARENESS, Cont.

MODULE NO.	TIME	OBJECTIVES	CONTENT	ACTIVITY	PERSONNEL	RESOURCES	KEY QUESTIONS
5. Mon. 10:00-12:00	120 M	To heighten awareness of the basis for the inclusion of music in programs for the handicapped and of the benefits of a comprehensive music education program.	Overview of major research results and exemplary music special education programs.	Brief summary Assignment Outside readings	A B	Bibliography Summaries of pertinent articles, etc.	What are the key references and findings that can be used to justify inclusion of music in the total handicapped program?
2:00-4:00	120 M		Report and discussion of readings.	Student reports, Class discussion	A		

UNIT #2 - KNOWLEDGE

6. A (For Special Educators)							
	8 hrs	To provide for the development of appreciation, understanding, and a working knowledge of the elements of music.	Music basics for special educators (rhythm, pitch, harmony, timbre, form)	Lecture, role playing, "hands-on" activities, discussion, media presentation, writing, brief singing lesson plans using basic methods	A	Book of Notes Outline of Music Notation, examples from files, Video tapes	What are the major concepts concerning the basis of music that are needed by the special education teacher?
Tues. 10:00-12:00		To provide for the further development of personal music and leadership skills needed for effective teaching.	Illustrative music education techniques (singing, listening, playing, moving, reading, creating)				What are the major elements of the various types of music experience?
1:00-4:00		To provide for the development of positive attitudes and heightened self-confidence for conducting musical experiences.	Brief lesson plans - singing				What are the basic tenets of the most common techniques and methods of music education?
Wed. 10:00-1:00		To provide for the acquisition of skills concerning the utilization of adaptive techniques and methods of music education to serve the individual needs of handicapped students.					What are the most effective ways to use music to help accomplish regular education goals?

UNIT #2 - KNOWLEDGE Cont.

MODULE NO.	TIME	OBJECTIVES	CONTENT	ACTIVITY	PERSONNEL	RESOURCES	KEY QUESTIONS
6. A (Continued) Wed. 10:00- 1:00 (Cont.)		To provide activities which illustrate the ways in which music can be used to supplement and amplify the academic curriculum and the ways music can be correlated with other activities.					
6. B (For Music Educators) Tues. 10:00- 4:00 Wed. 10:00- 1:00	8 hrs	To increase the knowledge of the participants in definitions and characteristics of handicapped children eligible or being served in Special Education.	Overview of Special Education in the following areas: a. Mental Retardation b. Physically Handiapped c. Emotionally Disturbed d. Learning Disabilities e. Organization and Administration of Special Education	Lecture, Media presentation, Participant questions	D E F G H	Handouts on characteristics, Films, Video tapes, Participation guide	What are the definitions and characteristics of the different handicapping conditions? What is Special Education for handicapped children? (test)
7. A (For Special Educators) Wed. 2:00- 4:00 Thurs. 10:00- 4:00	8 hrs	To increase the knowledge of the participants in the delivery systems for each of the handicapping conditions in all environments.	In depth overview of handicapping conditions by specific federal and state classification systems and delivery systems	Lecture, Discussion, Media presentation, Participant questions, Developmental Disability Clinic tour, Child Service Demonstration tour	D E F G H	Handouts Video tapes	What are the handicapping conditions that are being served?

UNIT #2 - KNOWLEDGE Cont.

MODULE NO.	TIME	OBJECTIVES	CONTENT	ACTIVITY	PERSONNEL	RESOURCES	KEY QUESTIONS
7. B (For Music Educators)							
Wed. 2:00-4:00 Thurs. 10:00-4:00	8 hrs	To provide activities which will enhance the knowledge of adaptive techniques and strategies of music education to better serve the individual needs of handicapped students. To provide for the understanding of the implications of the assessments and prescriptive information contained in the I.E.P. as this information relates to the optimum implementation of the music education program To provide for the development of assessment skills, both formal and informal.	Adaptive strategies for Music for Special Education (grouping, media, methods, individualizing)	Lecture, "Hands-on" activities, role playing, discussion, media presention, outside readings, lesson plans (singing)	A	Participation Guide, Book of Notes, Outline of Music Notation, Sample I.E.P.s, Video tapes, evaluation forms, check-lists	What are the most useful adaptive teaching strategies in working with the handicapped? What is the most useful information usually found on I.E.P.s and what are the musical implications for this information? What are the key aspects of assessment that are needed for effective evaluation?
8. Fri. 10:00-12:00	120 M	To provide for increased knowledge of the teaching of comprehensive listening experiences, with specific emphasis on dramatic interpretation of orchestral and instrumental works.	Dramatic listening experiences	Role playing, media presentation	A	Video tape, (Carnival, Bach, experimental classroom)	What are the major components of a comprehensive listening experience? What are the basic principles to keep in mind when planning such activities?

UNIT #2 - KNOWLEDGE Cont.

MODULE NO.	TIME	OBJECTIVES	CONTENT	ACTIVITY	PERSONNEL	RESOURCES	KEY QUESTIONS
9. A (For Special Educators)							
Mon. 10:00-1:00	3 hrs	To provide for increased knowledge of the use of art activities to reinforce and enhance music skills, concepts, and experiences.	Use of art to reinforce music skills and concepts (alternative strategies)	Lecture, "Hands-on" activities, role playing, discussion	I	Arts Educators Video tape	What aspects of art and art activites are most useful in reinforcing music experiences?
Fri. 1:00-4:00	3 hrs	To provide for increased knowledge of the use of appropriate art activities to enhance music experiences.	Use of art activities with music.	Lecture, "Hands-on" activities, role playing, discussion	I	Arts Educators Video tape, Handouts	In what ways can art be used to supplement the total music education experiences?
9. B (For Music Educators)							
Mon. 10:00-1:00	3 hrs	To provide for increased knowledge of the use of dance/movement to enhance music experiences.	Use of dance with music	Lecture, "Hands-on" activities, role playing, discussion	J		In what ways can dance/movement supplement music experiences?
Fri. 1:00-4:00	3 hrs	To provide for increased knowledge of the use of dance/movement to reinforce and enhance music skills, concepts, and experiences.	Use of dance to reinforce music skills and enhance music skills, concepts (alternative strategies)	Lecture, "Hands-on" activities, role playing, discussion	J		What aspects and activities of dance/movement are most effective as reinforcement for music experiences?

UNIT #3 - SKILL DEVELOPMENT

MODULE NO.	TIME	OBJECTIVES	CONTENT	ACTIVITY	PERSONNEL	RESOURCES	KEY QUESTIONS
10. Mon. 1:00-2:00	1 hr	To provide the participants with specific components of the I.E.P. To provide the participants with step by step process of development of the I.E.P. To provide activities which will require application of the concept of the cooperative role of those involved in the total educational program for the handicapped.	Critique of I.E.P.s and I.E.P. process.	Lecture, Discussion, Participant questions, Viewing film strip	A	Filmstrip, Video tape, sample I.E.P.s, Handbook on I.E.P.s	What are the major components of the I.E.P.? What process takes place in planning an I.E.P. for a handicapped child?
11. Mon. 2:00-4:00	2 hrs	To provide participants with the knowledge of the development stages of the I.E.P. from beginning to implementation.	Development of appropriate I.E.P.s.	Small groups, Role playing, Stimulation activities, Diagnostic summaries, Data interpretation of different disciplines	B A	Sample situations and case studies, sample I.E.P.s, Developmental guides, Handbook, Resource manual	What are the developmental stages of the I.E.P.?

UNIT #3 - SKILL DEVELOPMENT Cont.

MODULE NO.	TIME	OBJECTIVES	CONTENT	ACTIVITY	PERSONNEL	RESOURCES	KEY QUESTIONS
12. Tues. 10:00-12:00	120 M	To develop teaching skills (planning, implementation, assessment) through the formulation of music lesson plans which also serve the goals of hypothetical I.E.P.s. To reinforce the concept of the cooperative role of all those involved in the educational delivery service by working as music education-special education teams throughout these activities.	Given I.E.P., begin structuring lesson plans to fulfill stated goals.	Individual activity Outside assignment	B A	Sample I.E.P.s	What are the basic principles upon which to base scope and sequence of music experiences?
13. Tues. 1:00-3:00	2 hrs	To provide for interaction and feedback concerning planned music education experiences.	Critique of first lesson plans.	Class discussion	B A	Opaque projector	What are the major strengths and weaknesses of each plan? How can each be improved?
14. Wed. 10:00-4:00	9 hrs	To further develop teaching skills through presentation of written plans utilizing role playing techniques.	Presentation of lesson plans, assignment of plan 2 and 3.	Role playing, Discussion (Presentor writes informal assessment of selected pupils)	A	Video tape	Assess the effectiveness of each presentation.
Thurs. 10:00-3:00		To further develop assessment skills through compiling informal evaluation of selected pupils after each presentation.					What are the key points upon which to base assessment?

UNIT #3 - SKILL DEVELOPMENT Cont.

MODULE NO.	TIME	OBJECTIVES	CONTENT	ACTIVITY	PERSONNEL	RESOURCES	KEY QUESTIONS
15. Thurs. 3:00-3:30	30 M	To provide a vehicle for obtaining feedback as to the effectiveness and long range impact of this training program on the subsequent activities of the participants.	Procedure and requirements of follow-up activity.	Periodic completion of check-lists as to the degree of involvement in the I.E.P. process, periodic reports as to utilization of techniques and strategies presented in this Institute and their relative effectiveness and identification of further training needs	A	Check-list as to degree of involvement.	
16. Thurs. 3:30-4:00	30 M	To provide an immediate evaluation of this training program as to activities, personnel, timeliness, satisfaction of perceived needs, structure, etc.	Final Evaluation	Completion of evaluation forms	K	Evaluation forms	

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IEP: Involvement in Educational Process for Music Educators

Southwest Division Team

Betty Welsbacher
Wichita State University

Jay McCarty
Doctoral Candidate

1.a) STATEMENT OF NEED:

In Kansas, as in the rest of the country, four full years after P. L. 94-142 was signed into law, the implications of this and related legislation are still almost universally misunderstood, misinterpreted or even unknown among regular educators, music educators, administrators and the general public. In spite of elapsed time and a general, vague belief that by now everyone surely is aware of the magnitude of the changes addressed by P. L. 94-142, it was the feeling of this team that such was not the case, that a need indeed existed for more, better and focused information about and experience with these new or changed patterns.

As the Workshop took actual shape and progressed, this assumption of need proved true, true, TRUE. Even we who are very close to the problem were appalled at the depth of the lack of knowledge or understanding, let alone sophistication, about the law and its implications. The large, state-wide turnout, the consistent attendance, and the comments, informal as well as recorded in evaluative procedures, indicated clearly that if anything, we had underestimated the need for such a workshop.

b) PARTICIPANT TARGET POPULATIONS:

Music educators, special education teachers, administrators, college music methods teachers.

In fact, all of the above populations were represented at the Workshop. Fifty-six persons enrolled for the Workshop for one-hour graduate credit, attending all sessions. Between ten and twenty others attended one or more sessions as observers.

2. GOALS AND OBJECTIVES:

To provide participants with information and experience relative to their potential or present involvement with the I.E.P. process:

a. General background information for all:

1) the law(s): history, development, content, current status.

2) Descriptions of, and settings available to handicapped populations in public schools.

a. For Kansas: also gifted populations. Not applicable for all states.

3) Reasonable expectations for musical and educational behavior of these groups.

b. For the music educator, music administrator, college music methods teacher:

1) To develop communication strategies for input to the I.E.P.

2) To provide language for and experience in interpreting the completed I.E.P.

3) To clarify implementation of the stated goals of the I.E.P. in each child's music education.

3. ACTIVITY SCHEDULE:

Wednesday

7:00 p.m. Film, Starkey Players.

As an introduction, the participants viewed an 8mm film produced entirely by the TMH students of Starkey School for the Retarded, Wichita. The 15 minute, color film is entitled "The Spy Who Wouldn't Die."

7:15 Introductions: Goals, objectives.

7:30 Simulation activities: Jay McCarty.

Mr. McCarty the Special Education member of the team, guided the group in a number of activities simulating perceptual deficiencies: visual perception, auditory perception, motoric perception.

8:45 Break

9:00 Introduction to P.L. 94-142: Betty Welsbacher.

Film Strip: "P.L. 94-142 Works for Children."

Questions and Answers

Kansas State Plan

The "Mainstreaming" idea: least restrictive environment.

Review: Film Strip: "Complying With P.L. 94-142" (Distributed by CEC)

Thursday

4:00-6:00 Modifying Music Curriculum and Teaching for Special Learners

7:00-10:00 The Role of Music Education in the I.E.P. Process: Interpret, Implement, Input

Introducing Basic Skills: Sona Nocera

Friday

4:00-6:00 The Relationship of Learning Skills to Music Objectives: Planning

7:00-10:00 Modification of Music Materials and Activities: Sona Nocera

Saturday

9:00 a.m. Simulation, I.E.P. Process.

This is a role-played presentation we developed from the "Lissa" case study (Guide for Trainers: NASDSE). We added the role of the Special Music Educator (a real position in the Wichita schools); this person summarized Lissa's I.E.P. development in terms of input, interpretation and implementation. Other roles were played by faculty and students, and a narration unified the presentation.

10:00 Discussion: Input of the Music Educator to the I.E.P.: Betty Welsbacher

10:15 Break

10:30 Individual writing: "Form Your Own Form."

Each participant developed a form or technique suitable for the specific teaching situation, for transmitting information about his/her student to the I.E.P. process.

11:30 Viewing, optional: (choose one)

A. Film, "Those Other Kids."

B. Film Strip, "Walk in Another Pair of Shoes."

Lunch Break

1:00 Starkey Players, film.

A second film produced by Starkey School TMH students "Cowtown, U.S.A."

Saturday (Cont.)

1:30 Discussion: Short Term Objectives and Classroom Procedures: Betty Welsbacher

1:45 Group writing projects:

I.E.P.s from "real life" were distributed and studied. Small groups of 5-6 each developed a plan of study for the music classroom based on the long and short-term objectives of the specific I.E.P.

4. RESOURCES:

Institutional resources: Wichita State University provided facilities, expenses for Consultant, duplication costs, and all advertising and publicity, including a statewide mailing. See Workshop Brochure, attached.

Staff qualifications:

Staff member A: Special educator, experienced both in classroom and college level teaching. Familiar with mainstreaming as well as work in the self-contained classroom. Informal background in music.

Staff member B: Music educator; director of Special Music Education degree program.

Guest Clinician for Workshop A: Expert in area of Special Music Education.

5. EVALUATION:

a) Individual writing project. (See 3.)

b) Group writing project. (See 3.)

c) Attitude Survey: given to participants at beginning and end of Workshop.

d) Evaluation form adapted from Appendix F, Guide for Trainers.

Evaluative criteria:

Items a) and b) were evaluated to determine individual learning during the Workshop (much as a class grade is determined.) Content of forms was compared to content of the informative (cognitive) sessions of the Workshop.

Results: Extremely satisfactory. The group had, as a whole, gained a firm grasp of input process, interpretation procedures, and implementation approaches (see Goals and Objectives, 2.) as a result of the Workshop.

Item C) is comparison-rated, to determine attitude change.

Results: Average change of 1.7 rating points, scale of 5.

Item d) Evaluation is self-evident.

RESOURCES FOR WORKSHOP LEADERS

Each of the workshops drew information from a variety of sources. Many provided extensive bibliographies for the participants. To avoid redundancy, Dr. Joan Lehr of our editorial committee has compiled a list of sources which are readily available at the present time. This list does not purport to include all publications pertaining to music for handicapped learners nor all of the resources utilized in the project workshops. Only those items deemed by the team leaders to be most relevant to the implementation of music in the I.E.P.s of Handicapped Learners were included. Many of the materials were not prepared specifically for handicapped learners, however it is anticipated that educators who participate in these workshops will be capable of modifying or adapting those materials for use with specific handicapped populations.

BOOKS - MUSIC

Alvin, Juliette. Music for the Handicapped Child, 2nd ed. New York: Oxford University Press, 1976.

Originally written in 1965, this book is valuable for its insights into handicapping conditions, and for enabling an inexperienced teacher to set reasonable musical objectives.

Alvin, Juliette. Music Therapy. New York: Oxford University Press, 1975.

Originally written in 1966, this book includes the history of music therapy and discussions of the physiological and psychological effects of music on persons who are mentally retarded, mentally ill, physically impaired.

Alvin, Juliette. Music Therapy for the Autistic Child. New York: Oxford University Press, 1979.

Contains case studies from the author's research. Includes detailed descriptions of music therapy techniques the author has found to be effective with children with different types of autism.

Athey, Margaret and Hotchkiss, Gwen. A Galaxy of Games for the Music Class. West Nyack, New York: Parker Publishing Company, Inc., 1975.

A collection of musical games focusing on rhythm, melody, singing, instruments, and word games.

Bailey, Philip. They Can Make Music. New York: Oxford University Press, 1973.

Contains an account of the author's work in adapting music literature and teaching strategies for handicapped persons. Also contains very useful appendices with lists of illustrated gadgets, modified instruments, additional activities and music appropriate to persons with different handicaps.

Batcheller, John. Music in Early Childhood. New York: Center for Applied Research in Education, 1975.

A guide for classroom teachers. The ideas and activities encourage teachers to integrate music into the daily school life.

Belgan, Frank and Basden, V. A Perceptual Motor and Visual Perception Handbook for Developmental Activities for Schools. La Porte, Texas: Perception Development Research Associates, 1971.

Bonny, Helen and Savary L. Music and Your Mind. New York: Harper and Row, Publishers, 1973.

A discussion of the use of music in reaching what the authors term "non-ordinary levels of human consciousness." Contains extensive lists of compositions and the moods or mental images they may evoke.

Bright, Ruth. Music in Geriatric Care. Sydney, Australia: Angus and Robertson, 1972.

Contains guidelines and ideas for therapeutic uses of music for aging populations. Includes both theoretical and practical considerations.

Carabo-Cone, Madeline. The Playground as Music Teacher. New York: Harper and Row, 1959.

Originally written for Head Start projects, it contains many ideas for making notation relevant to young children and to children who are educationally deprived. Primarily a visual and tactile approach to music.

Carabo-Cone, Madeline. The Sensory-Motor Approach to Music Learning.

A methodology emphasizing physical involvement of children.

Choksy, Lois. The Kodaly Method. Englewood Cliffs, New Jersey: Prentice-Hall, 1974.

Contains the history of the Kodaly method, a description of music education in Hungary, and practical suggestions for adaptation of Kodaly's method for music education in the U.S. It also includes pentatonic songs for each reading and singing.

County School Board of Fairfax County. Project Beacon: Perceptual Motor Activities Handbook Music Supplement. Fairfax, Virginia: County School Board, 1978.

A handbook developed from a project to find materials to remediate perceptual-motor deficiencies of primary-age children. Orff-type instruments are used, as well as rhythm instruments, movement activities, and singing.

Crews, Katherine. Music and Perceptual Motor Development. New York: Center for Applied Research in Education, 1975.

Contains a variety of songs, musical games, other activities and suggestions useful in helping children develop music and perceptual motor skills.

Dobbs, Jack. The Slow Learner and Music. New York: Oxford University Press, 1966.

A guidebook containing much practical information for the music specialist and classroom teacher. Appendices contain lists of songs, recordings, filmstrips, books and British addresses useful to teachers of handicapped persons.

Edwards, Eleanor M. Music Education for the Deaf. South Waterford, Maine: The Merriam-Eddy Company, 1974.

History and rationale of music for the deaf. Musical learnings, understandings and concepts and some teaching strategies appropriate to hearing impaired children are presented.

Fox, Sidney; Lundquist, Barbara Reeder; and Standifer, James A. The World of Popular Music: Afro-American. Teacher's Edition. Chicago: Follett Publishing Co., 1974.

Excellent material for general music classes for older elementary students, with ideas for instrumentation. Complicated rhythms are presented in layers, to simplify learning.

Fyfe, J. Z. Personalizing Music Education - A Plan for Implementation. Sherman Oaks, California: Alfred Publishing Co., Inc., 1978.

Gaston. E. Thayer, ed. Music in Therapy. New York: The Macmillan Co., 1968.

Contains articles, case studies and research reports of the use of music in therapy for different exceptional populations. Music educators of handicapped persons will find the information helpful.

Graham, Richard, comp. Music for the Exceptional Child. Reston, Virginia: Music Educators National Conference, 1975.

A compilation of articles contributed by music specialists who are actively involved with all types of exceptional populations. A series of instructional units is included.

Hackett, Patricia; Lindeman, Carolyn A.; and Harris, James M. The Musical Classroom. Englewood Cliffs, New Jersey: Prentice-Hall, 1979.

Primarily a methods textbook or resource book for the music educator, it is an outstanding collection of resources for material on playing instruments, listening, movement, Orff, Kodaly, Dalcroze, and a good section on mainstreaming. Also suggestions for individualization at the end of each model lesson.

Hardesty, Kay W. Music for Special Education. Morristown, New Jersey: Silver Burdett Co., 1979.

A guide for teachers in planning music experiences for handicapped children. Suggestions for selecting and adapting materials from the Silver Burdett Music series, Early Childhood to Level Six. This series must be readily available to gain the most from this book.

Jacques-Dalcroze, Emile. Rhythm, Music and Education. Translated from the French by Harold F. Rubinstein. New York: Arno Press, 1976.

Should be required reading for music educators who include eurhythmics in their teaching.

Lament, Marylee M. Music in Elementary Education. New York: Macmillan, 1976.

A methods and resource textbook that is organized around the elements of music. Chapter 12 pertains to "Music in Special Education in the Regular Classroom."

Landis, Beth and Carder, Polly. The Eclectic Curriculum in American Music Education. Reston, Virginia: Music Educators National Conference, 1972.

Part one contains discussions of the approaches of Emile Jacques-Dalcroze, Zoltan Kodaly and Carl Orff. Part two consists of short articles by American music educators who present their viewpoints on adapting these approaches to music education in the U.S.

Levin, Gail; Levin, Herbert; and Safer, Nancy. Learning Through Music. Boston: Teaching Resources Corp., 1975.

A music program developed to foster over fifty specific basic skills and concepts through forty-two different activities. Geared to moderately mentally handicapped. Includes cassettes of accompaniments for musical selections.

Madsen, Clifford K.; Green, R. Douglas; and Madsen, Charles H., Jr., eds. Research in Music Behavior: Modifying Music Behavior in the Classroom. Columbia University, New York: Teachers College Press, 1975.

Reports of research studies in behavioral techniques, reinforcement alternatives and behavioral contingencies in music.

Marsh, Mary Val, et al. Sources of Musical Sounds, Teacher's edition. Orinoa, California: MacMillan Publishing Co., 1975.

One of a series of modules for general music in the middle school, it is valuable for individual or group learning, and employs different learning modes for the lessons.

Michel, Donald E. Music Therapy. Springfield, Illinois: Charles C. Thomas, Publishers, 1976.

The author cites numerous studies, both actual and theoretical, in which a contingency system was set up whereby music was used as a reinforcer in establishing desirable behavior.

Nocera, Sona D. Reaching the Special Learner Through Music. Morristown, New Jersey: Silver Burdett Co., 1979.

A music methods and resource textbook emphasizing learning modalities. Includes discussions of different handicaps with implications for the teacher of music. Contains many excellent songs.

Nordoff, Paul and Robbins, Clive. Creative Music Therapy. New York: The John Day Co., 1977.

Features discussions of music therapy techniques and procedures used with three children with a wide range of disabilities. Also included are keyboard exercises, suggestions for keyboard improvisation, and evaluation scales to rate the child-therapist relationship in a musical activity, and musical communicativeness in a child. An audio cassette tape of sample music therapy sessions is included.

Nordoff, Paul and Robbins, Clive. Music Therapy for Handicapped Children. New York: Rudolf Steiner Publications, 1965.

One of the classics in the field, the setting is more clinical than the classroom, and the subjects are severely handicapped. It is still valuable for background material and techniques, if the reader understands its therapy orientation.

Nordoff, Paul and Robbins, Clive. Music Therapy in Special Education. New York: The John Day Company, 1971.

A compilation of group musical activities including singing, playing resonator bells and other classroom instruments, and dramatization of plays. Helpful for educators as well as therapists.

Nye, Robert E. and Nye, Vernice T. Music in the Elementary School, 4th ed. Englewood Cliffs, New Jersey: Prentice-Hall, 1974.

An invaluable methods textbook and resource for all elementary music specialists. The authors present all the important musical concepts with up-to-date material and an eclectic approach that encompasses Orff, Kodaly, Manhattanville, and other new trends.

Nye, Vernice T. Music for Young Children. Dubuque, Iowa: William C. Brown, 1979.

Applicable for both music specialists and classroom teachers, it contains a wealth of musical materials and related resources that are organized around young children's interests.

Paynter, John and Aston, Peter. Sound and Silence (Classroom Projects in Creative Music) Cambridge: Cambridge University Press, 1970.

Includes directions for using many tape recorder techniques for composition and projects for individual and group composition. Useful for students in the intermediate and middle schools.

Purvis, Jennie and Samet, Shelley. Music in Developmental Therapy. Baltimore, Maryland: University Park Press, 1976.

A curriculum guide based on the use of music in the Developmental therapy model. Strengths of the child are emphasized. Contains original songs in addition to detailed learning experiences.

Reichard, Cary L. and Blackburn, Dennis B. Music Based Instruction for the Exceptional Child. Denver: Love Publishing Co., 1973.

Reinforcement of mathematics, language and living skills through songs and other musical activities. Not a book for music instruction so much as the use of music as a vehicle for teaching other skills. Each instructional unit includes the anticipated outcome, the purpose, materials to be used and the procedure.

Rhythm Band, Self-Help Toys to Make for Handicapped Children. Indianapolis, Indiana: Alpha Chi Omega Central Office (Pennsylvania Avenue), 1963.

Most of these instruments can be made by the children, from ordinary supplies. A good way to build listening skills in using the instruments, as well as motor skill.

Richards, Mary Helen. Threshold to Music Charts. Palo Alto, California: Fearon Publishing Co., 1962. (Revised by Eleanor Kidd, 1974).

Charts for learning to read rhythm and pitch notation. The two are separated until one is mastered.

Romney, Emily. Musical Instrument Recipe Book. New York: McGraw Hill, 1971.

A wealth of suggestions for home-made instruments, with clearly illustrated directions. Examples range from simple to moderately difficult instruments but all are inexpensive and are really playable.

Slyoff, Martha R. Music for Special Education - Handbook for Teachers. Fort Worth, Texas: Harris Music Productions, 1979.

Contains brief discussions of various types of handicaps with suggested music literature and teaching strategies. Also included are sample lesson plans.

Swanson, Bessie R. "Music and Other Areas of the Curriculum." in Chapter 9 Music in The Education of Children, 3rd ed. Belmont, California: Wadsworth Publishing Co., Inc., 1969, 299-305.

A brief discussion of possibilities for relating music to science, language arts, social studies, physical education, dance and visual art.

Thomas, Ronald B. M M C P Synthesis. A Structure for Music Education. Bardonia, New York: Media Materials, Inc., 1971.

Curriculum materials derived from a project to help intermediate-age and middle school students to succeed in musical activities when they lacked reading skills.

Tomat, Jean Hunter and Kautzky, Carmel D. Learning Through Music for Special Children and Their Teachers. South Waterford, Maine: The Merriam-Eddy Company, 1975.

Suggestions and song materials for elementary level music in special education. Kodaly-oriented, it has many folk songs.

Vernazza, Marcella. Music Plus. Boulder, Colorado: Pruett Publishing Company, 1977.

Primarily a music methods and resource textbook for those involved in special education for young children. Many songs, chants, movement and instrumental experiences, sample lesson plans and modules are included.

Ward, David. Hearts and Hands and Voices. New York: Oxford University Press, 1977.

A description of the author's use of music with handicapped children. Chapter 5 pertains to music for children with cerebral palsy. Appendices contain lists of instruments, songs, recordings and music books.

COLLECTION OF SONGS

Aaron, Tossi. Musicbook O. Edition Wilhelm Hansen. St. Louis, Missouri: Magnamusic-Baton, Inc., 1976.

An interesting variety of songs, games, and movement activities for music education in kindergarten and primary grades.

Balkin, Alfred. We Live in the City. Bryn Mawr, Pennsylvania: Theodore Presser Co.

Good possibilities for dramatization.

Birkenshaw, Lois. Music for Fun, Music for Learning, 2nd ed. Toronto: Holt, Rinehart and Winston Canada, Ltd., 1977.

A collection of songs, movement activities and music experiences using Orff-type instruments. Specific references are made to the use of music in helping handicapped children develop perceptual motor and language skills.

Cole, Frances. Music for Children with Special Needs. Glendale, California: Bowmar Records, Inc., 1965.

A collection of songs with suggestions for teaching.

Coleman, Jack, et al. Music for Exceptional Children. Evanston, Illinois: Summy-Birchard, 1964.

A collection of songs from the Birchard series with suggestions as to appropriateness for various handicaps. Contains an excellent guide to the use of pitched and nonpitched instruments with different handicaps.

Deaver, Mary Jo. Sound and Silence: Developmental Learning. Pikeville, Kentucky: Curriculum Development and Research, Inc., 1975.

Contains over 100 original songs. Includes information and suggestions useful for teachers of developmentally delayed persons. Techniques for and approaches to incorporating music in educational programs are featured.

The Ella Jenkins Songbook for Children. Music Sales Corporation.

Fowke, Edith. Sally Go Round the Sun. Garden City, New York: Doubleday & Company, Inc., 1969.

A collection of rhymed chants, folk and action songs.

Gelineau, R. Phyllis. Songs in Action. New York: McGraw-Hill Book Company, 1974.

Primarily a music methods textbook for teachers. A very good source for song literature. Contains over 100 songs with many teaching strategies, suggestions for related activities and materials for each song.

Gingland, David and Stiles, Winifred. Music Activities for Retarded Children. Nashville, Tennessee: Abingdon Press, 1965.

A handbook for all teachers, recreation leaders and parents of developmentally delayed or young nonhandicapped children. Contains songs and simple dances with suggestions for additional activities for each.

Glazer, Tom. Eye Winker, Tom Tinker, Chin Chopper. Garden City, New York: Doubleday & Company, Inc., 1973.

A collection of fifty finger plays and action songs.

Landeck, Beatrice. More Songs to Grow On. Edward B. Marks Music Corp.

Landeck, Beatrice. Songs to Grow On. Edward B. Marks Music Corp.

Langstaff, John. Shimmy Shimmy Coke-Ca-Pop. Garden City, New York: Doubleday & Company, Inc.

Let's Sing This-A-Way, Kindergarten Level. LaSalle, Illinois: Opencourt Publishing Co.

Collection of songs typical of Early Childhood repertoire. Interesting illustrations.

Lewis, Aden. Listen, Look and Sing. Morristown, New Jersey: Silver Burdett Co.

Nash, Grace et al. Do It My Way. Sherman Oaks, California: Alfred Publishing Co.

Nichols, Elizabeth. Orff Instrument Source Book, I. Morristown, New Jersey: Silver Burdett Co., 1970.

Employs Curwin hand signs to help children learn to sing (reinforcing an auditory skill with a visual aid), and uses melody instruments.

Nordoff, Paul and Robbins, Clive. Children's Play Songs. Bryn Mawr, Pennsylvania: Theodore Presser Co.

Several books of songs composed by Nordoff and Robbins. The songs encourage instrument playing, movement, and verbal and nonverbal responses.

1000 Jumbo: The Magic Song Book. New York: Charles Hansen Music & Books, Inc., 1975.

Contains melodies and words of familiar and not-so-familiar folk, traditional and composed songs. Piano accompaniments not included, but does include chords for guitar, autoharp.

Orff, Carl and Keetman, Gunnild. Orff-Schulwerk, Music for Children. English adaptation by Doreen Hall and Arnold Walter. Mainz, Germany: B. Schott's Sohne, 1950. Imported by Belwin, Inc., New York.

Five volumes of progressively more complicated ensemble activities, employing singing, playing pitched and nonpitched instruments and composition through use of ostinati, bourdons, and instrumental improvisation.

Regner, Hermann, co-ordinator. Music for Children - Orff-Schulwerk, American Edition. Vol. 2 Schott Music Corp., 1977. Available from Magnamusic-Baton, Inc., St. Louis, Missouri.

A guide for teachers, containing an extensive collection of songs, chants, instrumental pieces and pieces for body percussion. Most useful for music educators who use the Orff approach.

Seeger, Ruth Crawford. American Folksongs for Children. Garden City, New York: Doubleday and Company, Inc., 1948.

Indexed according to concepts and skills to be learned.

Seeger, Ruth Crawford. American Folksongs for Christmas. Garden City, New York: Doubleday and Company, Inc.

Sesame Street Songbook. Simon & Schuster, Inc.

Songs from TV show cover a wide variety of concepts.

Up With People Songbook. Dayton, Ohio: Lorenz Publishing Co.

Recommended for upper elementary age and older children.

Walt Disney Favorites. Miami Beach, Florida: Hansen Publications.

Includes some good songs for speech articulation.

Wheeler, Lawrence and Raebeck, Lois. Orff and Kodaly Adapted for the Elementary School. Dubuque, Iowa: William C. Brown, 1972.

Suggestions for using these two approaches in the typical American classroom. Adaptations of American folk music, and suggestions for improvising some instruments. Pentatonic songs and rhymes for composition.

Wood, Lucille. Singing Fun. Bowmar/Noble Publishers, Inc.

Wood, Lucille and McLaughlin. Sing a Song of People. Bowmar/Noble Publishers, Inc.

Wood, Lucille F. and Scott, Louise Binder. More Singing Fun. New York: Webster Division, McGraw-Hill Book Company, 1961.

A collection of composed and traditional songs appropriate to young children. Recordings of the songs are available.

MOVEMENT, DANCE AND DRAMATIZATION

Allen, Miriam. Dance of Language. Portola Valley, California: Richards Institute of Music Education and Research, 1974.

Contains songs and experience games developed by Mary Helen Richards. Designed to aid hearing impaired children develop correct speech and language patterns through language rhythms.

Barlin, Anne and Barlin, Paul. The Art of Learning Through Movement. Los Angeles: Ward Ritchie Press, 1973.

A collection of movement activities involving children in games, dramatic play, fantasy, stories, and emotional expression.

Cherry, Clare. Creative Movement for the Developing Child. Belmont, California: Fearon Publishers, Inc., 1968.

Contains a collection of words for familiar melodies and chants appropriate to gross and fine motor movement activites for very young children at different stages of development.

Ellefson, Linda. Say It With Movement. 771 East Delevan Avenue, Buffalo, New York 14215: D.O.K. Publishers, Inc., 1973.

A series of teaching experiences clearly presented with learning objectives, warm-up activities, procedures and resources. Music and movement are used to enrich lives.

Findlay, Elsa. Rhythm and Movement. Evanston, Illinois: Summy-Birchard Co., 1971.

A practical adaptation of Dalcroze eurhythmics. In addition to the traditional Dalcroze concepts, there are games and action songs, written or collected by the author.

Gell, Heather. Music Movement and the Young Child. Sydney, Australia: Australian Publishing Company, 1973. Available from: International Publications Service Collins, Inc., 114 East 32nd Street, New York, New York 10016.

Contains many exercises based upon the principles of Emile Jacques-Dalcroze. The author believes that rhythmic movement should be a musical subject. The activities emphasize movement to meter, rhythm pattern, melody, timbre, dynamics, style and other aspects of music. Designed for classroom teacher of elementary school-age children but can readily be adapted to the needs and abilities of any child or teacher.

Jacques-Dalcroze, Emile. Eurhythmics, Art and Education, translated by Ruthwell. New York: A. S. Barnes, 1935.

It is important to read what Dalcroze, himself, said about music education, because he is so often misunderstood. Any teacher who uses American adaptations of his approach should read this book.

Jones, Bessie and Hawes, Bess Lomax. Step It Down. New York: Harper and Row Publishers, Inc., 1972.

A collection of songs, singing games, ring games, circle and line dances. Instructions written in conversation between authors.

Kokaska, Sharon Metz. Creative Movement for Special Education. Belmont, California: Fearon Publishers, Inc., 1974.

Contains a collection of ideas for movement based upon holidays and seasons of the year. Chants, poems, and familiar songs provide opportunities for self-expression through movement.

Laban, Rudolf. The Language of Movement. Boston: Plays, Inc., 1974.

A guidebook to choreutics which is a study of different forms of movement. Contains many examples of Laban notations. For those persons with background in dance.

Monsour, Sally, et al. Rhythm in Music and Dance for Children. Belmont, California: Wadsworth, 1966.

A good resource for the teacher who is not comfortable with dance. The suggestions for movement are out of everyday situations and lead naturally into dance.

Nelson, Esther. Dancing Games for Children of All Ages. Sterling Publishing Co., Inc.

Nelson, Esther. Movement Games for Children of All Ages. Sterling Publishing Co., Inc.

Nordoff, Paul and Robbins, Clive. The Children's Christmas Play. Bryn Mawr, Pennsylvania: Theodore Presser Co.

Nordoff, Paul and Robbins, Clive. Pif-Paf-Poltrie. Bryn Mawr, Pennsylvania: Theodore Presser Co.

Nordoff, Paul and Robbins, Clive. The Story of Artaban. Bryn Mawr, Pennsylvania: Theodore Presser Co.

Richards, Mary Helen. Experience Games Through Music. Portola Valley, California: Richards Institute of Music Education and Research.

A collection of singing games.

Saffran, Rosanna. First Book of Creative Rhythms. New York: Holt, Rinehart & Winston, Inc.

Witkin, Kate with Philp, Richard. To Move, To Learn. New York: Schnocken Books, 1978.

A narrative account of working with handicapped children, some obviously moderately handicapped, by a sensitive teacher. Her experience can be translated into ideas for lessons in movement and her insights should be read by every teacher who works with handicapped children.

ARTICLES

Bell, C. Clark. "Bringing Together Children and Music." Music Educators Journal 57 (February 1971): 34-35.

A list of fifteen guidelines for teaching music in the elementary school. A sound basis for teaching.

Bevans, Judith. "The Exceptional Child and Orff." Music Educators Journal 55 (March 1969): 41.

The main emphasis is for visually handicapped students, but the article can be generalized to all handicaps. Most valuable for music educators who use the Orff approach.

Forsythe, Jere L. and Jellison, Judith A. "It's The Law." Music Educators Journal 64 (November 1977): 30-35.

Includes the historical background of P. L. 94-142. Discusses the roles of music educators and music therapists in developing music programs for the handicapped.

Keller, Ed. "Principle Issues in P. L. 94-142." National Elementary Principal, 56 (4) March/April 1977, 80-82.

Discussion of some issues of particular significance to elementary and middle school principals. The explanation of the issues are defined by law but the manner in which they are implemented is the responsibility of the building principal.

Landon, Joseph M. "Strategies for Opening The Traditional Classroom." Music Educators Journal 60 (April 1974): 64.

Help for the teacher who wants to work with modern music but is timid. Includes sample strategies, one of which features octave displacement in an individualized lesson.

Movsesian, Edwin A. "Reading Music-Reading Words." Today's Education, January 1969, 42-43.

A report of an experimental research project to determine the relationship, if any, between reading music and reading words. The author concluded, from his results, that there is transfer of learning from reading music to reading words.

Music Educators National Conference. Music Educators Journal 58 (April 1972).

The entire journal is devoted to music in special education, and includes articles by authorities on the various handicaps. It has been reissued as a book titled Music in Special Education, available from MENC, Reston, Virginia.

ARTICLES (Cont.)

Uhl, Gladys C. "Sing-ing Helps Chil-dren Learn How to Read." Music Educators Journal 56 (December 1969): 45-46.

A discussion of the possibilities of transfer of learning from singing to reading language. Skill in auditory perception is important in each activity.

Zinar, Ruth. "Music in the Mainstream" Teacher, March 1978, 54-56 (Vol. 95 no. 7)

The article contains practical suggestions for music activities for handicapped children. It is of particular interest to classroom teachers and others with limited music background.

FILMS AND FILM STRIPS

Arts with Multiply-Handicapped Blind Children: "We'll Show You What We're Gonna Do!" ACI Film Services, Paramount Communications, 5451 Marathon Street, Hollywood, California 90038.

Exploratory multi-art for blind, partially sighted and additionally handicapped children at the Western Pennsylvania School for Blind Children. Shows how children often exceed adult expectations, and ways in which adults can help them grow in independence, mastery of materials, and articulation of ideas and emotions.

P. L. 94-142: Equality of Opportunity. Instructional Media Services, 128 East Pittsburgh Street, Greensburg, Pennsylvania.

Explanation of the complex legislation in P. L. 94-142. Includes information on the law's formulation and intent. Shows educational settings ranging from a regular classroom to a self-contained class in a residential institution as well as I.E.P. information.

Both of the above films can be rented from Audio Visual Services, The Pennsylvania State University, University Park, Pennsylvania.

Schrag, Judy A. Individualzed Educational Programming: A Child Study Team Process. Austin, Texas: Learning Concepts, n.d.

A filmstrip/cassette program in cartoon format giving an overview of the processes involved in the development of I.E.P.s.

A Touch of Hands. Available from Stanfield House, 12381 Wilshire Boulevard, Suite 203, Los Angeles, California 90025.

An excellent film focusing on Ed Lilley developing puppetry with retarded persons.

Who Are the Handicapped? Washington, D. C.: NCAH.

A slide-sound presentation of different handicapping conditions.

I Can and I Am. A slide-sound presentation by the National Committee and Arts for the Handicapped, Washington, D. C., n.d.

A Special Person. Available from Sr. Serena Stauble RMT, Ursuline School of Music, 310 Lexington Road, Louisville, Kentucky 40206.

A sensitive introduction to the world of handicapped persons.

BOOKS - SPECIAL EDUCATION

Cratty, Bryant. Movement and Spatial Awareness in Blind Children and Youth. Springfield, Illinois: Charles C. Thomas, 1971.

"Education of handicapped children--Implementation of part B of the education of the handicapped act" Federal Register. Washington, D. C.: Department of Health, Education and Welfare, Office of Education, Part II, August 23, 1977.

Hammill, Donald D. and Bartel, Nettie R. Teaching Children with Learning and Behavior Problems, 2nd ed. Boston: Allyn and Bacon, Inc., 1978.

A curriculum textbook written primarily for classroom teachers of children with learning disabilities. Chapters pertaining to classroom management, language development and development of perceptual-motor skills would be of interest to the music educator.

An Introduction to Individualized Education Program Plans in Pennsylvania: Guidelines for School Age I.E.P. Development. Available from:

The National Learning Resource Center
of Pennsylvania
500 Valley Forge Plaza
1150 First Avenue
King of Prussia, Pennsylvania 19406

A description of the I.E.P. process from first identification of students reading special education through the due process hearing with sample forms and model I.E.P.s for both handicapped and gifted students.

Norman, Michael, ed. Guide for Trainers: A Resource for Workshops on Developing Individual Education Programs, 2nd printing. Washington, D. C.: National Association of State Directors of Special Education, 1977.

Provides a tested, workable training process and materials to be used in the training of placement committees for decision making in the development of individualized education programs under P. L. 94-142.

BOOKS - THE ARTS

Arts and the Handicapped: An Issue of Access. 850 Third Avenue, New York, New York 10022: Educational Facilities Laboratories, n.d.

A Report from EFL and the National Endowment for the Arts about the creation of cultural facilities and programs for handicapped persons. The Report focuses on 131 people and places, from a national perspective, now developing facility, planning, and program situations to the problems of arts for the handicapped.

The Arts and the Handicapped Child. Reston, Virginia: The ERIC Clearing House for Handicapped and Gifted Children, 1977.

A fact sheet on university training programs and model site arts programs for the handicapped.

Arts for the Handicapped Child. Why? Washington, D. C.: The National Committee*Arts for the Handicapped, n.d.

A collection of personal statements and case studies by parents, art educators, and arts therapists which describe the impact of the arts on the development of handicapped children and youth.

Federal Legislation, the Arts and Handicapped People, 3rd ed. Washington, D. C.: The National Committee*Arts for the Handicapped, 1978.

Contains questions and answers concerning P. L. 94-142 "The Education for All Handicapped Children Act" and Section 504 of P. L. 93-112 "The Vocational Rehabilitation Act Amendments of 1973".

Harvey, Arthur. PROCEEDINGS from Creative Arts Therapy Institute. Richmond, Kentucky: Department of Music, Eastern Kentucky University, 1977.

A description of a Creative Arts Therapy Institute held in August 1977 and funded by National Committee*Arts for the Handicapped for PROJECT DISCOVERY. Includes activities in music, art, dance and drama.

Harvey, Arthur. The Therapeutic Role of the Creative Arts in Special Education. PROJECT DISCOVERY, Richmond, Kentucky: Department of Music, Eastern Kentucky University, 1978.

A report of a Symposium held at Eastern Kentucky University contains six papers presented at the Symposium.

Humanism and the Arts in Special Education. Washington, D. C.: The National Committee*Arts for the Handicapped, n.d.

A book that presents the arts as powerful educational and therapeutic tools. A review of arts programs and activities throughout the nation is included. Suggestions for trainers of Special Educational Personnel in preparing trainees on how to incorporate the arts into each handicapped child's curriculum is included.

Kalenius, William G., Jr. What Is the State of Research Pertaining to Arts and Handicapped? Washington, D. C.: The National Committee* Arts for the Handicapped, n.d.

A review of the research in the field of arts for the handicapped.

Nocera, Sona D. "Music and the Handicapped." Washington, D. C.: The National Committee*Arts for the Handicapped, n.d.

A brochure which describes why music is important to the lives of handicapped persons.

Riordon, Ann. "Dance for the Handicapped." Washington, D. C.: The National Committee*Arts for the Handicapped, n.d.

A brochure which describes why dance is important to the lives of handicapped persons.

Rubin, J. A. "Art for the Handicapped." Washington, D. C.: The National Committee*Arts for the Handicapped.

A brochure which describes why art is important to the lives of handicapped persons.

Schattner, Regina. Creative Dramatics for Handicapped Children. New York: John Day Co., 1967.

Simple activities to help handicapped children release tension and express themselves, as well as to participate in an aesthetic experience. Instrumentation can easily be added to the activities.

PART THREE

WORKSHOP MATERIALS

SIMULATIONS

Various simulation activities were included in a number of the workshops. Some of these were simulations of various handicapping conditions which were intended to enable workshop participants to experience music in much the way it is experienced by handicapped learners. Other exercises were intended to provide opportunities for workshop participants to be part of simulated I.E.P. conferences.

SIMULATION OF A VISUAL PERCEPTUAL PROBLEM

Read the following material, then answer the questions at the bottom of the page. (time - 2 minutes)

The section, "DaiguosisandRemediation-Psychoebncational Views," abbresses itself to somequtontially enlightening issues regarbing the is looking for bocumentation will be bisaqqointed. Ray's article, "Spec- relationship of biagnosis to remediatiun. Here again, the reaber who ificity in Remediation," for example reqeats the often heard uotion of teachingstratigiesbaseb on visnal or anbitory learner prefereuces. However, there is no evibence that learners who have qrodlems in one mobality have there is no evibence that learners who have brodems in one mobality have strengths in auother or that modality strengths and weaknesses (ontside of loss of visual or aubitory acnity) are relevaut conusiderations in instructioual planning. Further, there are at qreseut no reliadle ways ofcomparing anbitory andvisual adilities. Perhaqs the most reabadle of the articles in this section is Cohen's aualysis of "dyspedogogia" the syubrome that resnlts from qoor teaching. His qromotion of "so what" biagnoses will be hearteuing to teachers who have lougwoudereb what to do with tyqiealqsychologicalbiagnostic reports.

"Diagnosis and Remebiation:Mebical-Fbncatioual Views" coutaius only two articles, doth of which illnstrate that the coucept and term dyslexia can de qrecisely befined and usefully emqloyed.

The lsat section, "The fntnre," is a collection of unrelated qaqers, two bescrides the Kansas Precision Teaching System which qrovibes direct, of which are bescriqtions of present rathern than future sitnations. Starlin baily, standardardized, rate qerformance bata on iubibibual children. Ramsey's article is a bescriqtion of qroblemsfacing reading qrograms infvie of the largest American cities. Ramsey is to de commeuded fro tying reading qerformauce (or lack of it) to such factors sa be facto segregregationand teacher shortages in iuuer cities.

The couclnbing article of the dook, an examiuation of "Why Teach Thme to Read?" by Frankel, comes to the not too surqrisingcouclnsion, for a dook on reabing, that reabingis indisdisqensadle, qarticnlarly in a bemocratic society where "the nltimate tool in a strnggle fo ibes may de a puill qen- or a mimeograqh machiue."

Overall, Learning Disorders: Reading is a nseful collection of articles for teachers and stnbeuts of reabing.

1. Evidence shows that learners who have problems in one modality have strength in another.

   _____ true _____ false

2. There are reliable ways of comparing auditory and visual abilities.

   _____ true _____ false

3. Teachers who do not know what to do with typical psychological diagnostic report will be especially interested in the final section of the book.

   _____ true _____ false

FINE MOTOR DEFICIENCY SIMULATION

Note the symbol for each letter given at the top of the page. Place the corresponding symbol under each letter in the section on the middle of the page. This exercise may be repeated as participants write with their non-dominant hand.

B	A	D	G	E	A	C	F	B	G	I	D	F	B	G	C	A	D	B	F

C	A	E	D	B	G	D	F	I	B	E	H	D	G	F	A	H	G	E	D

A	H	B	I	G	F	B	E	D	G	C	F	H	E	I	D	A	F	H	I

I	A	E	H	G	F	I	G	H	B	D	H	C	E	F	G	A	I	D	E

Time: 1 minute

Hand _____ (right or left)

Number Correct _____

SIMULATIONS OF HANDICAPPING CONDITIONS IN MUSIC-LEARNING SETTINGS

1. Directions for singing/playing will be given in polysyllabic obfuscated esoteric nomenclature. The experience will involve trying to discern meaning from directions in order to satisfy expectations of 'teacher'.

2. A 'modern' composition will be distributed. The object is to discern significance from the "abstract symbols".

3. Tie hands loosely together and play percussion and melodic instruments.

4. A piece that has been/will be taught on keyboard or recorder is then to be played with hands reversed.

5. Participants are to wear weighted gloves while playing instrument(s).

6. Experience reading music in a mirror, upside down, backwards, etc.

7. Experience teaching and learning an instrument without vision.

8. Using Ear plugs/muffs work on developing singing experience.

9. Use weighted boots for marching/movement experiences.

10. Copy music notation with left (opposite hand).

11. Conduct a musical experience with mouths taped with masking tape.

12. Experience a musical experience in wheelchair(s).

13. Experience a musical/movement experience with knees tied together.

14. Read music (etc.) with binoculars or magnifying glass.

15. Bind head with lacing or innertube strip and sing/articulate.

16. Using football mouthpieces work on singing and speech.

17. With ELECTRONIC composition playing in the background teach a conventional Folk Song.

18. Assign non-traditional value to rhythmic notes and perform a composition.

19. Perform on synthesizer with Delayed attack - coordinate motor skills.

20. On recorded example develop listening skills using music with reversed figure-ground (foreground/background) relationship.

21. Play a tape loop while listening to another composition.

SIMULATION OF AN I. E. P. CONFERENCE

This simulation is designed to give workshop participants a sense of the process involved in the development of an I. E. P. and the concerns felt by the various individuals involved. The workshop leader should give role cards such as the following to six participants, others may observe and enter in the de-briefing discussion. The person in the parent role should be asked to leave the room for the first 10-15 minutes of the simulation in which the school personnel will discuss some annual goals, identify several short term objectives, and to recommend the most appropriate placement for Joel. The parent will then join the group to review the I.E.P. The workshop leader should be aware that the development of a polished I.E.P. is not as important in this exercise as the process experienced by the participants.

Administrator/Chairperson

Your role is to facilitate the proceedings of this conference. You have confidence in the professional-decision making of your staff and support their recommendations. You are also responsible for assuring that the legal rights of the students are maintained and that programs can be reasonably provided within the school budget and schedule. You favor mainstreaming whenever possible.

Referring Teacher

Joel has been in your third grade class for two months. He is reading on the second grade level and he is socially immature. He frequently causes disturbances in class. You don't have time to give him the attention he needs and still work with your other 26 students. To preserve a satisfactory learning environment, and your sanity, he should be placed in a special education classroom.

Receiving Teacher (Special Education Generalist)

Although you have 11 very unique individuals in your classroom, you can generally report that their abilities are considerably lower than those reported for Joel. You are working with very basic language social skills. You are very much aware of the isolation felt by children in your room, especially when they do not receive some of the special services such as music, art and physical education. If your room is really the best place for Joel, you'll be glad to do your best to help him, but you need to be convinced that he really needs this placement.

School Psychologist

Your role is to gather, interpret and report data. You have tested Joel and found a somewhat below average I.Q. (94). Reading achievement scores indicate that he is reading at the 1.8 grade level. Observational reports indicate that he has few satisfactory social relationships with peers and that he frequently acts out in class.

Parent

As someone with only a high school education you feel very uneasy coming to this conference with all of these teachers. Joel is a bit harder to manage at home than your older boy. You have tried to help him with his reading at home but found it very frustrating as he doesn't seem to remember the words. You have noticed that he much prefers drawing or singing to reading. It had not occurred to you that he needed special help to learn. You want the best for him, but SPECIAL EDUCATION???? is he really that bad?

Music Teacher

You have noticed Joel as an especially strong singer, in fact you were planning to have him sing a major solo part in the Christmas program. When the classroom teacher mentioned that he might be moved to the Special Education room you were surprised and concerned. That brought your invitation to this meeting. You've noticed that Joel has some difficulty playing rhythm instrument and it takes him a while to learn a song, but when he does, he really sings.

De-briefing Questions (To be duscussed by simulation participants and observers)

1. What factors became important in determing the "most appropriate educational program for Joel"?

2. What was the music teacher's role in the process?

3. What other roles might the music teacher have played that would have influenced the outcome?

4. What can we as music teachers do to fulfill our responsibility in these roles?

DIAGNOSTIC TOOLS

An important part of an I.E.P. is a statement of the present level of achievement. Several workshops included sections on ways through which diagnosis of present levels of musical achievement could be made using instruments such as the following.

DIAGNOSTIC INSTRUMENT
MUSICAL CHARACTERISTICS

Rarely Sometimes Frequently Usually Always

Loudness

R S F U A 1. Child distinguishes between loud and soft
R S F U A 2. Child identifies gradual changes in loudness
R S F U A 3. Child controls loudness in performances

Duration

R S F U A 1. Child distinguishes between long and short sounds
2. Child can maintain steady beat by:
R S F U A Moving
R S F U A Playing instruments
R S F U A 3. Child can identify beat (Pulse)
R S F U A 4. Child can identify changes in tempo (speed of the beat)
R S F U A 5. Child can identify accents
R S F U A 6. Child can identify meter (grouping of beats)
R S F U A 7. Child can maintain metric feeling in performance
R S F U A 8. Child can maintain rhythmic ostinati in performances
R S F U A 9. Child can create rhythmic compositions

Pitch

R S F U A 1. Child can distinguish between high and low sounds
R S F U A 2. Child can identify direction of melodic movement
R S F U A 3. Child can distinguish between stepwise and skipwise movement
4. Child can reproduce short melodic fragments
R S F U A on instruments
R S F U A vocally
R S F U A 5. Child can distinguish between large and small skips
R S F U A 6. Child can distinguish between unison and harmony
R S F U A 7. Child can identify tonal centers
R S F U A 8. Child can identify tonic chords as "home chords"
R S F U A 9. Child can play accompaniments on the autoharp

Timbre

R S F U A 1. Child can distinguish between many classroom and environment sounds
R S F U A 2. Child can distinguish between sounds of musical instruments
R S F U A 3. Child can match picture and sound of common instruments

Form

R S F U A 1. Child can identify large sections within a composition
R S F U A 2. Child can identify small sections within a composition (phrases)
R S F U A 3. Child can distinguish between repeated and contrasting sections

MUSICAL ASSESSMENT

VOICE

1. Can match tones
2. Can speak a rhythmic pattern
3. Can sight sing with use of hand signals
4. Can speak with drum
5. Can sing alone/hold pitch/throughout song

BODY MOVEMENT

1. Aware of Body Parts
2. Locomotion in rhythm to music (walk, skip, etc.)
3. Uses body sounds (clap/stamp/etc.)
4. Awareness of body movement concepts:
   (a) Weight (heavy/light)
   (b) Space (above/below)
   (c) Time (fast/slow)
   (d) Direction (up/down)

INSTRUMENTS

1. Can keep a steady pulse (beat)
2. Can play together in a group
3. Can express or interpret poems, stories, song
4. Can sing and play at the same time

SKILLS DEVELOPED

1. Rhythmic reading
2. Rhythmic writing
3. Music appreciation
4. Self-expression in musical areas
5. Creative ability in:
   (a) voice/speech
   (b) body movement
   (c) instrument
   (d) recorder
   (e) original composition
6. Understands musical forms (canon, rondo, etc.)
7. Sensory perception (outside stimulus)

MODEL I. E. P.s

Since the focus of the workshops was on the training of teachers to include music in the I.E.P.s of Handicapped Learners, several workshop leaders provided models of I.E.P.s which included both musical goals and general learning goals that could be met through musical experiences. A sampling of these I.E.P.s is included here.

PRESENT LEVELS OF MUSICAL DEVELOPMENT

Student Sue Ellen Marks

Knowledge about music

Sue Ellen's musical knowledge appears to be considerably below that which is expected of students her age. She is lacking basic concepts of rhythm. While she does seem to be aware of gross changes in melodic direction and of large melodic leaps, she does not recognize intervals of a 3rd or smaller. She does appear to respond well to gross changes in dynamics.

Musical Skill

Sue Ellen's musical skills are quite limited. She is unable to match pitches in singing. She does appear to know how to play most classroom instruments but her lack of knowledge greatly limits her performances. Her short attention span limits her listening skill.

Musical Attitude

Sue Ellen seems anxious to come to music class but frequently does not participate in classroom activities. Much time is spent in off-task behavior. If the class is singing a song that has been repeated many times, she will attempt to sing but seldom takes part in new activities. On occasion she will request to play an instrument, but more often than not refrains from volunteering for any musical activity.

Instructional Area: Music

Annual Goal: Sue Ellen will be able to match pitches in singing within the C octave

Short-Term Objective	Instructional Methods	Evaluation
1. Sue Ellen will match pitches with piano, tone bells, and other instrumerts.	1.1 Identifying same and different pitches as played by instruments. 1.2 Marking Sue Ellen's "personal note" on the piano and gradually working up and down from that pitch. 1.3 Singing "call and response" songs in which Sue Ellen plays the response on a pitched instrument and sings while playing.	1.1 Given tone bells C D D E and G. Sue Ellen will identify the two D's as the same. 1.2 Sue Ellen will correctly play and sing the response in the song "Sing Hallelu."
2. Sue Ellen will match pitches sung by the teacher	2.1 Echo singing using "good-morning" and student names within C octave. 2.2 Singing familiar songs with the teacher in which: A. Sue Ellen starts song and teacher sings at her pitch. B. Teacher starts song and Sue Ellen sings with teacher.	2.1 Sue Ellen sings two familiar songs with teacher accurately matching pitches.
3. Sue Ellen will match pitches when singing in a group of peers.	3.1 Daily singing familiar songs with the class.	3.1 When singing with the class Sue Ellen will correctly match pitches to produce a recognizable melody.

Instructional Area: Music

Annual Goal: Sue Ellen will be able to maintain a steady beat on percussion instruments when performing with music at a moderate tempo

Short-Term Objective	Instructional Method	Evaluation
1. Sue Ellen can walk to a steady beat.	1.1 Match drum beat to students walking at different tempo. 1.2 Play drum at different tempo have student match drum beat. 1.3 Clap and walk to recorded music of different tempo. 1.4 Sway, swing, bend, and perform other movements to music.	1.1 Given a recording at a moderate tempo, Sue Ellen will walk to the steady beat.
2. Sue Ellen can clap a steady beat with and without musical accompaniment.	2.1 Working with songs: "Clap, Clap, Your Hands" "Clapping is Fun To Do" 2.2 Echo clapping activities both individually and as part of a group. 2.3 Clapping while counting. 2.4 Clapping as teacher plays drum at different tempo. 2.5 Independent clapping of steady beat increasing the number of beats. 1234,12345,123456, 1234567,12345678.	2.1 Given a recording at a moderate tempo Sue Ellen will accurately clap the steady beat. 2.2 Sue Ellen will clap 8 beats at a steady tempo without musical accompaniment.
3. Sue Ellen will play the drum and tambourine at a steady tempo as classmates sing songs.	3.1 Sing familiar songs while clapping. 3.2 Play instruments with recorded music. 3.3 Play instruments in response to teachers clapping (echo) 3.4 Play instruments to songs while teacher and/or classmates play same pattern on similar instruments 3.5 Individually play steady beat while classmates sing song.	3.1 Class will sing a familiar song as Sue Ellen plays steady beat on drum or tambourine.

Instructional Area: Music

Annual Goal: Sue Ellen will be able to identify a trumpet by both sight and sound.

Short-Term Objective	Instructional Methods	Evaluation
1. Sue Ellen will identify pictures of a trumpet.	1.1 Bring trumpet into classroom for Sue Ellen to touch and hold. 1.2 Pictures of trumpet, clarinet, and violin. Introduce word "trumpet" and match with picture. 1.3 Pictures of trumpets in various settings--in cases, solo performers, in sections of ensembles. 1.4 Draw a picture of a trumpet.	1.1 Given pictures of four instruments, Sue Ellen will correctly identify the trumpet.
2. Sue Ellen will identify the sound of a trumpet.	2.1 Invite guest to perform trumpet in classroom. 2.2 Play recordings of solo trumpet. 2.3 Play recordings of ensembles which feature trumpet solos. 2.4 Play recordings of ensembles with predominate trumpet sections.	2.1 Given a recording of short excerpts played by three different instruments, Sue Ellen will correctly identify that played by the trumpet.

PRESENT LEVELS OF MUSICAL DEVELOPMENT OF ALEX

Musical Skills

Alex played a drum, xylophone, cowbell, woodblock and piano. His motor development is adequate for all of these tasks. It was apparent that he had very little previous experience with instruments commonly found in an elementary classroom but within these limitations, demonstrated the ability to follow directions and play.

Alex was unable to produce a sustained vocal tone and did not make significant adjustments in his voice when asked to sing different pitches. Although he reportedly does make some attempts to sing at home evidence of singing skill was not found. His vocal tone is quite breathy and essentially without pitch.

Alex reportedly enjoys listening to phonograph records at home. During the evaluation he attended to recorded music and made some adjustments in body movement and varied the tempo and dynamic level of his drum playing to reflect changes in tempo and loudness of the recorded music. When asked to match the picture of a violin with the sound of a violin he was unable to do so.

On several occasions during the evaluation Alex demonstrated several skills basic to creating music. He made choices as to which instruments to play and when asked to play his own music he repeated specific rhythm patterns indicating a degree of control rather than random sound.

Annual Goal: Alex will produce a sustained tone with his voice and vocally demonstrate some pitch variation

Short Term Objective	Instructional Methods	Evaluation
1. Alex will experience long, sustained tones. 1. Alex will identify long and short sounds.	1.1 Provide experiences for Alex to hear and feel vibrations of sustained tones by: touching the back of a guitar or violin as a string is plucked and the tone is sustained, touching the sound board of a piano as a chord is sounded and sustained. 1.2 Explore sounds of classroom instruments noting that some have short tones -- drum, woodblock, claves -- while others have tones that can be sustained -- triangle, cymbal, tone bells.	1.1 Alex will correctly identify four out of five sounds as being long or short. 1.2 Given woodblock, triangle, drum and tone bell Alex will correctly classify three of the four as producing long or short sounds.
2. Alex will imitate sustained environmental sounds with his voice.	2.1 Imitate sounds of the wind blowing, train whistle, cow, and other sustained environmental sounds: A. in non-musical context B. as introductions to songs about wind, trains, cows, etc. C. in musical contexts as whistle at phrase endings in "New River Train" (Making Music Your Own Book 1.) 2.2 Gradually increase the length of the sustained tone -- 3 seconds (or musical beats) 4 seconds, 6 seconds, etc.	2.1 Alex will sustain vocal sounds for at least ten seconds.
3. Alex will alter the pitch of his voice.	3.1 Imitate environmental sounds which cover wide range of pitches -- a fire siren, the wind blowing, horse whinny, etc., as isolated sounds and in musical contexts -- as introductions to songs or within songs. 3.2 Imitate environmental sounds within a wide pitch range: a small fird, a big frog: a big bear, a little cub, etc. 3.3 Tape record Alex as he imitates sounds playing back so he can hear. Discuss highness and lowness of each sound Alex recorded.	3.1 On command Alex will correctly produce higher or lower pitche with his voice four out of five times.

Annual Goal: Alex will aurally distinguish between high and low pitches

Short Term Objective	Instructional Methods	Evaluation
1. Alex will explore pitch patterns on the xylophone.	1.1 Provide opportunity for free play with xylophone or tone bells. 1.2 Provide visual models for Alex to imitate playing at extreme right and left ends of the xylophone.	1.1 Alex will spend 3-5 minute for five successive classe exploring xylophone.
2. Alex will identify two pitches as being the same or different.	2.1 Providing visual models, play two pitches and same, two different having Alex imitate the procedure. 2.2 Provide Alex with two circles and a square cut from colored paper. As two tones are sounded he is to respond by placing two circles on the table if the pitches are the same, the circle and the square if the pitches are different.	2.1 Alex will correctly identi same or different relation ship of 4 out of 5 sets of pitches.
3. Alex will identify pitches as being high or low.	3.1 Devise games involving physical movement, standing when high pitches are heard, sitting for low pitches. 3.2 Provide cards with arrows pointing upward and downward and have Alex indicate the level of pitches played on xylophone. 3.3 Using physical motions or cards as cues teacher or peers indicate a pitch level and have Alex play appropriate pitches on xylophone.	3.1 Alex will correctly identi relative level of 8 out of pitches by demonstrating l with physical movement or arrow-directional cards.

MUSICAL CONTRIBUTIONS TO GENERAL LEARNING OBJECTIVES

Annual Goal: Alex will improve his social skills.

Short Term Objective	Musical Activity to Support Development
Alex will respect the rights of others.	Selecting instruments, playing rhythms together, following a leader (conductor and performing music requested by his peers.
Alex will interact in simple group games.	Movement activities, singing games, instrumental and vocal performances.

Annual Goal: Alex will improve his dressing and undressing skills.

Short Term Objective	Musical Activity to Support Development
Alex will put on pants. Alex will tie shoes. Alex will tuck shirt in pants.	Singing songs such as "Wake Me" (Music, Book 2) modifying words to include skil which Alex is to learn.

Annual Goal: Alex will improve his receptive language.

Short Term Objective	Musical Activity to Support Development
Alex will develop convergent language skills.	Following directions for moving and pla ing activities. Following directions f movement as given in singing games such as "Head and Shoulders" (Exploring Musi Book 3) and "Old Brass Wagon" (Making Music Your Own, Book 4).

Annual Goal; Alex will improve his reading readiness skills.

Short Term Objective	Musical Activity to Support Development
Alex will match three letter words. Alex will recognize survival words.	Identifying familiar words in the text of songs. Also: encoding graphic designs to indicate long and short sounds, upward and downward pitch movement.
Alex will classify objects.	Classifying instruments as to: long or short sounds high or low sounds loud or soft sounds

Annual Goal: Alex will improve his skills in time.

Short Term Objective	Musical Activity to Support Development
Alex will distinguish time of day. Alex will distinguish seasons.	Singing songs about time of day and various seasons.

Long Term Objectives	Short Term Objectives
Ability to internalize the beat and express it by clapping in time to the beat.	Ability to clap accented beats of music in duple meter.
Ability to sing in tune between d and a.	Ability to sing interval "sol-mi" at two or three levels.
Ability to express mood in music by using any descriptive words.	Ability to express a reaction to music is extremely divergent: fast-slow, happy-sad, loud-soft.

Name of Student: Jane Lucile Doe Signature of Instructor:

Activities	Strategies, Techniques	Materials, Resources	Start Instruction	End Instruction Results	End Instruction Date	Comments
Singing	Echo sing patterns of sol-mi. Call roll with names in sol-mi pattern, and make up songs in pattern.	none	9/77	+	1/78	Add "la"
Playing	Find sol-mi pattern on bells. Start with two, and add distractors.	resonater bells	9/77	+	1/78	use three bells
Reading pitch	Try for recognition of extremes in high and low	charts, textbook	9/77	-	1/78	
Listening	Elicit appropriate reactions from other students, and stress key words: fast-slow. Paraphrase other students' comments.	Bowmar, textbook	9/77	+	1/78	Try lesser extremes

Long Term Objectives	Short Term Objectives
Willingness to join in singing, even if he cannot always keep up with words.	Willingness to join singing sometimes, where words are not too fast, or in humming parts.
Ability to play harmonica, held in a bracket.	Using a harmonica chart, play five notes, and in an appropriate song. Recognize the pitch and name the notes.
Ability to play one note on flower pot chimes or drum.	Ability to play simple rhythms on drum or harmonica.
Ability to read simple pitch and rhythm.	Ability to select cards with descriptive terms to characterize music.
Growing appreciation of music as expressed in simple descriptive words, or by pointing to words.	

Name of Student: John Mark Doe Signature of Instructor:

Activities	Strategies, Techniques	Materials, Resources	Start Instruction	End Instruction	Comments, Results
Singing	Emphasize nonsense-word songs, humming	Textbook	9/77	1/78	+ Needs encouragement
Playing	Use harmonica when class uses recorders	Harmonica, Bracket, Chart	9/77	1/78	+ Use 8 notes
Rhythm	Encourage tapping instead of clapping	Charts	9/77	1/78	
Moving	Encourage use of drum, if possible, when students are using movement	Large drum	9/77	1/78	
Listening	Follow regular class plan. Use flash cards with descriptive terms	Flash cards	9/77	1/78	+ Tell his mother about his enjoyment

INSTRUMENTS FOR WORKSHOP EVALUATION

Each of the teams designing workshops were expected to include some means for evaluating the effectiveness of their workshops. Four of the evaluation forms are included here. It should be noted that three are designed for participant responses at the conclusion of the workshop while the fourth is intended to solicit data on the sustained effect of the workshop several weeks after the meeting.

Evaluation #1

I.E.P. WORKSHOP EVALUATION

1.	The organization of the workshop was:	Excellent 7 6 5 4 3 2 1 Poor
2.	The work of the consultant(s) was:	Excellent 7 6 5 4 3 2 1 Poor
3.	The ideas and activities presented were:	Very Interesting 7 6 5 4 3 2 1 Dull
4.	The scope (coverage) was:	Very Adequate 7 6 5 4 3 2 1 Inadequate
5.	My expectations for this workshop were:	High 7 6 5 4 3 2 1 Low
6.	I consider the value of this workshop to be:	High 7 6 5 4 3 2 1 Low

Evaluation #2

MUSIC AND THE I.E.P.

EVALUATION:

Content	A Little 1	2	3	4	5	Moderate 6	7	8	9	A Great Extent 10
1. The Workshop assisted me in understanding P. L. 94-142.										
2. The Workshop assisted me in understanding the Significance of the I.E.P.										
3. The Workshop assisted me in understanding the I.E.P. PROCESS.										
4. The Workshop assisted me in better understanding Handicapped Individuals.										
5. The Workshop assisted me in better understanding how to teach music to handicapped individuals.										
6. The Workshop assisted me in understanding the significance and characteristics of Learning/Teaching Styles.										
7. The Workshop assisted me in understanding Why (Rationale) Music should be used in teaching handicapped learners.										
8. The Workshop assisted me in knowing about available Resources for music education with handicapped learners.										
9. The Workshop assisted me in understanding how to adapt music teaching to accommodate handicapped learners.										
Process										
1. The workshop provided a balance between cognitive and affective learning relative to music education for handicapped.										
2. The media was meaningful and helped in learning about music education and special education.										
3. The Workshop Leader was an asset to the learning process.										

Suggestions:

Evaluation #3

Listed below are the stated objectives for this workshop. Please indicate your perception as to the extent of achievement of each objective.

	Very adequate	Inadequate
1. Awareness of various handicapping conditions.	7 6 5 4 3 2 1	
2. Awareness of role music and other arts can play in the total development of handicapped individuals.	7 6 5 4 3 2 1	
3. Awareness of the procedure for I.E.P. development.	7 6 5 4 3 2 1	
4. Awareness of the rights and responsibilities of music teachers with regard to handicapped.	7 6 5 4 3 2 1	
5. Awareness of alternate approaches for maximum teaching effectiveness.	7 6 5 4 3 2 1	
6. Planning appropriate teaching strategies.	7 6 5 4 3 2 1	
7. Planning appropriate evaluation strategies.	7 6 5 4 3 2 1	

8. The first "official" action I will take as a result of this workshop will be:

9. What aspects of this Workshop do you feel will be most beneficial to you as a teacher?

10. What changes, additions, and/or deletions would you recommend for further programs such as this?

Evaluation #4

MUSIC IN THE IMPLEMENTATION OF THE I.E.P.

1. How frequently have you included music in your schedule since the Music in the I.E.P. Workshop?

____ Daily
____ Three or more times weekly
____ Once or twice weekly
____ Never

2. How does this compare with your schedule before the Workshop?

____ More frequently
____ Same
____ Less frequently

3. How frequently do you refer to the objectives of students' I.E.P.s when planning music experiences for them?

____ Always
____ Sometimes
____ Never

4. When planning music lessons, how frequently do you consult with other staff members who are also responsible for the implementation of students' I.E.P.s?

____ Always
____ Sometimes
____ Never

5. Would additional workshops in which greater emphasis is placed upon selection and adaptation of music literature be helpful?

____ Yes
____ No

6. Please list very briefly some of the music experiences you have provided students.

PART FOUR

INCIDENTAL OUTCOMES

It is doubtful that the incidental outcomes of a project such as this can ever be fully identified for as people touch other people changes occur. There are, however, several specific events which have been influenced by this project.

NATIONAL COMMITTEE ON MUSIC EDUCATION FOR HANDICAPPED LEARNERS

The National Executive Board of the Music Educators National Conference in June 1978 authorized President James A. Mason to appoint a special committee to provide program leadership to assist music educators to provide more effective opportunities for handicapped learners to participate in school music programs. Because no funds were available at this time to support the activities of such a committee the actual appointment of committee members was delayed. In the meantime the MENC National Headquarters staff was directed to explore alternative ways of supporting some initial leadership activity and program planning. This NCAH Special Project was the realization of that effort.

The music educators serving as members of the Special Project teams were simultaneously appointed to serve as an Ad Hoc Committee of MENC. At both meetings of the Special Project teams, these individuals served in a dual capacity, frequently meeting after the Special Project activities had been completed to lay the groundwork for a MENC National Committee.

Initial accomplishments were the drafting of a charge for the committee, a statement of policy and the development of an activity plan. The charge to the committee was:

The MENC National Committee on Music Education for Handicapped Learners is charged by the MENC National Executive Board to:

. . . Develop a policy statement concerning overall philosophy and goals.

. . . Define the role of the music educator in the education of the handicapped.

. . . Accept responsibility and provide leadership for determining criteria for pre and in-service professional music education programs as these programs relate to handicapped learners.

. . . Establish and maintain communications and working relationships with other professional organizations having related interests, including, but not limited to: American Association for Music Therapy, Association for Children with Learning Disabilities, Council for Exceptional Children, National Association for Music Therapy, National Association of State Directors of Special Education.

The policy statement drafted by the Ad Hoc committee was:

The official MENC Policy concerning music education and the handicapped learner reflects established MENC goals and philosophy based on the right of all children, regardless of handicapping conditions, to a music education that:

1. provides music instruction taught by certified music educators;

2. develops music skills, understandings, and aesthetic responsiveness to the fullest potential of each individual child, and

3. insures equal opportunity to participate in the entire music education curriculum, including:

   a. general classroom music instruction

   b. instrumental music instruction

   c. performing groups, and

   d. music electives

The activity plan which was developed for the national committee included such activities as Leadership, Outreach, Clearinghouse, Research and Development, Publications, Certification, and Internal Communications.

The charge and policy statements were adopted by the National Executive Board of the MENC at their meeting in July 1979 and the name of the group was established as the National Committee on Music Education for Handicapped Learners. At this time the National Executive Board also decided to explore a new committee structure, retaining all 14 individuals who had been part of the Ad Hoc Committee as members of the new NCMEHL but at the same time establishing a smaller group consisting of six divisional coordinators and a chairperson to provide leadership for the committee within the budget constraints of MENC.

The division coordinators met in November 1979 to begin the implementation of the activity plan. The total NCMEHL held several meetings in conjunction with the MENC National Conference in Miami Beach in April 1980.

The continued work of the committee was assured by incoming President, Mary Hoffman's appointment of five new division coordinators, two of whom had been members of the original ad hoc committee, and the reappointment of one divisional coordinator. President Hoffman appointed Keith Thompson, also a member of the original ad hoc committee as chairperson for NCMEHL Committee, 1980-1982.

INTERNATIONAL SYMPOSIUM OF MUSIC EDUCATION FOR THE HANDICAPPED

The First International Symposium of Music Education for the Handicapped was held in Montpelier, France, August 25-28, 1980. Rosalie Pratt, A Special Project Participant Team Leader, was one of the principal organizers of the Symposium. Several of the Participant Team Leaders made major presentations about the status of special music education in the United States. Former Chair Pat Lewis of the MENC National Committee on Music Education for Handicapped Learners, a Special Project observer, attended as the special representative of the Music Educators National Conference. The Second International Symposium is scheduled for the campus of Brigham Young University in Provo, Utah, in the summer of 1981. Former MENC National President James A. Mason, who was the principal music educator on the Special Project staff, is chair of the music department at B.Y.U. which is hosting the Symposium

MUSIC EDUCATION FOR THE HANDICAPPED, INC.

A new national organization called Music Education for the Handicapped has been created. The board of directors includes former MENC national presidents James A. Mason and Robert Klotman and Participant Team Leader Wilma Sheridan. Information about MEH, Inc., is available through the NCAH Headquarters.

HEIGHTENED AWARENESS WITHIN MENC

Reports of Project Activity which were given in scheduled sessions during the six MENC Divisional Conferences in 1979, published in the Music Educators Journal, Music Power, and numerous state journals, as well as information about the project which was reported in the six sessions sponsored by NCMEHL at the 1980 National Conference served to bring about a greater awareness of the rights and needs of handicapped learners to music education.

IMPROVED COMMUNICATIONS WITH OTHER PROFESSIONAL ASSOCIATIONS

Activities initiated with the support of the American Psychological Association to support more effective clarification of the roles of therapists from the arts fields have been opened to participation by representatives from the Music Educators National Conference. Working relationships with the two national associations of music therapists have been significantly strengthened.

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ALTERNATE TEAM

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